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HINTS
TOWARDS
LATIN PROSE
COMPOSITION

A. W. POTTS

PA
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P68
1870



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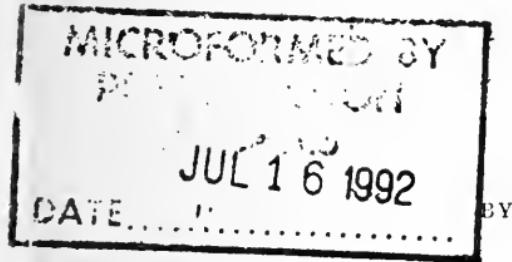
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~~L. H. Or
Potts~~

HINTS

TOWARDS

LATIN PROSE COMPOSITION.



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PREFACE TO SECOND EDITION.

THE first edition of this Treatise was naturally incomplete. It consisted of papers drawn up for the use of one of the Upper Forms at Rugby, and the small amount of treatment which the Latin Period, in its relation to our own language, has hitherto received, made the Hints necessarily of a tentative character. The favourable reception which the book has met with from literary critics and the adoption of it in several Public Schools have made the author spare no pains to render the second edition more satisfactory and valuable.

The principle on which the Treatise is based is the dictum, ‘To do one thing you must know how to do many things.’ The right employment of cases, the government of words and the rules of syntax, can of course be learned from books of exercises, but such works, though indispensable at a certain stage, are of little value for conveying an impression of Latin literature and style. Genuine literature is

never in any nation an isolated production. Its basis is in national habits of feeling and thought, and its counterpart and explanation must be sought in the habits, arts and institutions of the people. For this reason somewhat fuller information on this part of the subject has been given in the short introductory Essays in this edition.

Some brief remarks will be found in the following pages on the superiority of form in the literary works of antiquity¹ and also on the influence of literary style upon general culture². Such culture is of especial value in a democratic age. Among the many advantages of a broad political basis and of democratic institutions, culture is not generally to be reckoned. There is a natural tendency to be popular in all things; and popularity and vulgarity have a tendency to unite.

It is a common complaint that pupils after working at Latin composition for years show but little command over Latin style, and continue in after life to write English in flagrant violation of the rules for vigorous, direct and lucid writing adopted by the Romans. There is much truth in this complaint, which the two following reasons will go far to explain.

¹ P. 3.

² P. 23.

First, the education of boys until their 14th or 15th year is often entrusted to teachers who have no real command either over the Latin language or their own. Such teachers depend almost exclusively upon exercise books, which instead of stimulating the learner's faculties, deaden them. The stimulating teachers are those who have a mastery of the subject they teach, far beyond the immediate requirements of their pupils, and are themselves filled with a love of knowledge. *Tout est dans tout*, says an admirable proverb. Information on almost any subject is valuable in teaching any other. He who thinks that he knows enough about what he teaches, ceases from that moment to be in any sense a teacher at all.

Secondly, we have in England no means for instruction in the art of teaching. Everyone finds it out, as best he can, for himself. If he is naturally fertile in the invention of methods, if he is a born teacher, well: if not, he makes experiments for years. Hence the greatest service which can be rendered to English education is the revelation of methods. Great services have been done by Mr Wilson's well-known paper on Botanical teaching in Public Schools, and by the Bible Lessons of the Head Master of the City of London School. The application of the Socratic method to the teaching of divinity will be welcome even to those who may not agree with all Mr Abbott's con-

clusions. It is to be hoped that this is the death-blow to the ready but profitless method of setting boys to learn Analyses of the Old and New Testament, containing the dry dregs of information left after the spiritual and the poetical has been squeezed out of the Sacred History.

It still remains for some stimulating teacher of History and Geography to impart his method to the world, and confer a boon on English Education.

One critic¹, in a most kindly criticism of the first edition, pointed out that there were some places in which the same thing had been said more than once. This repetition was not unintentional; but as it unquestionably disfigured the book, it has been removed.

Most of the authors who have been found to be suggestive and valuable have been referred to in the notes. In addition to those quoted, Bernhardy's *Grundriss der Römischen Litteratur* has been of much service. Unfortunately only the first part is in print.

The principal alterations are in the Introductory Essays and in the Chapter on the Period. A number of fresh Examples have been added, principally from Livy. The number of Examples from Cicero in the first edition led some readers to imagine that

¹ In the *Globe*.

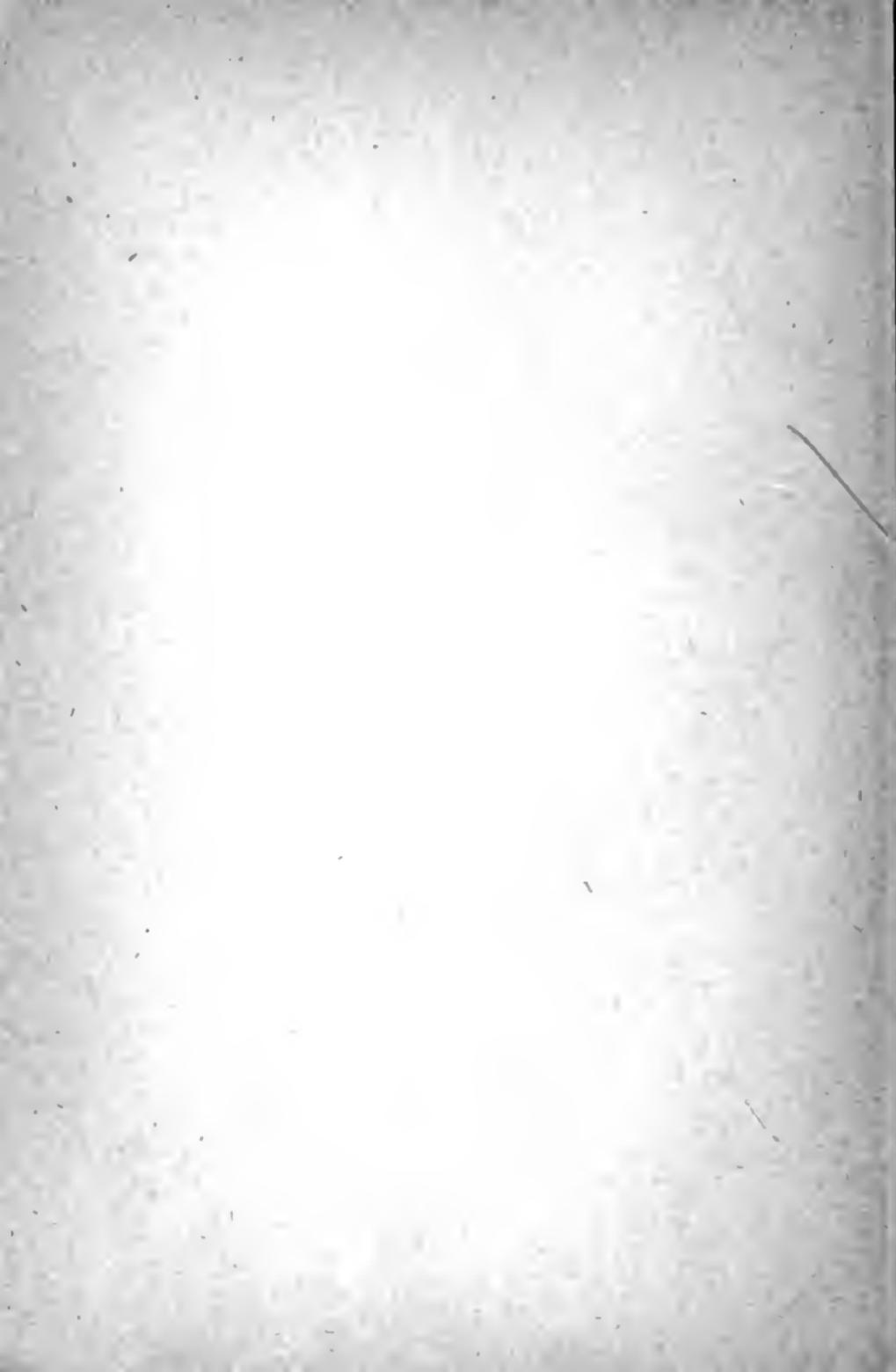
the rules were mainly applicable to the Ciceronian style: this however was not the case, nor has any attempt been made to encourage that show of knowledge which is produced by introducing special mannerism and phrases.

The arrangement has been in some cases altered; as, for example, in the position assigned to the Chapter on the Relative.

My thanks are again due to the Rev. C. E. Moberly for the kind interest he has taken in the preparation of this edition.

A. W. P.

FETTES COLLEGE,
Sept. 1870.



PREFACE TO THE FIRST EDITION.

A CHANGE is passing over Classical Schools. There is a general demand on the part of the public for a wider curriculum of education and classical studies are in consequence entering on the struggle for existence.

This is not the place to question the wisdom or discuss the probable results of a change which may be accepted as inevitable. The wisest course for those who believe in the advantages of classical scholarship, is to bestir themselves to economise time by introducing more system into teaching.

Those engaged in classical teaching seem to be unanimously of the opinion that Composition in Latin Prose is not only the most efficient method of acquiring a mastery of the Latin Language, but is in itself a valuable means of mental training, and an admirable corrective of some of the worst features in English writing. Still in England but little has been done to supply learners with a correct theory.

Verbal accuracy has received more attention than form, and activity has been shown principally in the compilation of books of exercises.

These are of great value up to a certain point. Beyond that they appear to fail, partly because they too often direct the attention of learners to the acquisition of phrases, and partly because it is not sufficient to bring an important principle once before a pupil's mind and then dismiss it. The fundamental principles require to be impressed by constant iteration.

On the other hand, Germany has produced many works, of which Grysar's *Theorie des Lateinischen Stils*, Nagelsbäch's *Lateinische Stilistik*, and Heinichen's *Lehrbuch der Theorie des Lateinischen Stils*, are the best known. Of these the last is exceedingly valuable and I gladly acknowledge my obligations to it.

In the *Hints Towards Latin Prose Composition*, an attempt is made to give students, after they have mastered the ordinary syntactical rules, some idea of the characteristics of Latin Prose, and the means to be employed to reproduce them. Recourse to the original sources and study of the masterpieces of Latin Prose are the only true means of acquiring a real power of composition in Latin. A style acquired second-hand is always artificial and sickly. It is hoped that this treatise may help to make the study of Latin Authors more fruitful, by pointing out some of the principal features of Latin expression.

The remarks on the character of the Romans as exemplified in their literature and art, are necessarily short. I cannot but regret that Professor Lübke's *History of Art* was unknown to me until the sheets were already in the press, and it was not possible to do more than make additions to what was already written.

My best thanks are due to Dr Haig Brown, Head Master of the Charter-house, for his kindness in offering to assist me in revising the proofs and for many valuable suggestions, and also to my colleague the Rev. C. E. Moberly, in whom hearty sympathy with every attempt to further the study of the *litteræ humaniores* is united with singularly suggestive and copious scholarship.

RUGBY,
June, 1869.



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PART I.

I.

THE ESSENTIALS OF LATIN PROSE.

FOR the writing of Latin Prose two things are obviously requisite :

- (1) Correctness,
- (2) Beauty of expression :

that is, correctness in the materials employed and symmetry in the form which they are made to assume. For although all the words employed in a Latin paragraph be sanctioned by the usage of a classical author, the result they produce may be something which is not Latin Prose at all, because it is wrong in form : so, on the other hand, the sentences may be cast in a Latin mould, and yet the whole paragraph may be spoiled by solecisms and barbarisms in the words or phrases employed.

The Romans considered correctness of style to consist

- (1) In Latine loquendo, or in Latinitate.
- (2) In Grammatice loquendo¹.

¹ Ut Latine loquamur, non solum videndum est, ut et verba efferamus ea quae nemo jure reprehendat, et ea sic et casibus et temporibus et genere et numero conservemus, ut ne quid perturbatum ac discrepans aut praeposterum sit.... Cic. de Orat. III. 2.

The first of these essentials was to be obtained by employing words which had received the approval of cultivated and literary men, and by avoiding vulgarisms and foreign words.

The second, by attention to cases, tenses, gender and number: by the employment of genuine constructions: by due subordination of sentences: by elegance and harmony in sentence and phrase.

Inartistic baldness and confusion of expression betoken indolence, negligence and obscurity of thought and are not likely to be characteristics of true Latin writing. The literary aim of the Romans was something very different. They knew that words have the power not only to convey, but to enrich thought; to illuminate it, to give it a form visible to the eye of the mind and a sound agreeable to the cultivated ear. The music in which the Romans took delight and which they studied to produce, was that which arises from the happy adjustment of spoken or written words, from melodious cadence¹ and from rhythmic harmony of phrases and periods². Indistinctness, inexplicitness, poverty of expression, obscurity in matter or words and want of rhythm, were faults which excluded a writer or speaker from the list of literary men³. Whoever claimed an audience for his thoughts had to clothe them in a becoming dress.

¹ Conciones saepe exclamare vidi, cum apte verba cecidissent. Cic. Orat. c. 4.

² Tanta delectatio est in ipsâ facultate dicendi, ut nihil hominum aut auribus aut mentibus jucundius percipi possit. Qui enim cantus moderatae orationis pronunciatione dulcior inveniri potest? Cic. de Orat. II. 8. In solutâ oratione, dum versum effugias, modum et numerum quendam oportet servari. Id. de Cl. Orr. XXXII.

³ Qui distinete, qui explicate, qui abundanter, qui illuminate et rebus et verbis dicunt, et in ipsâ oratione quasi quendam numerum ver sumque efficiunt, id est quod dico ornate. Cic.

In literary composition, as in every other artistic production, beauty of form consists in simplicity and clearness of expression, in unity of conception and execution: and in this the ancients obtained an unrivalled preeminence. They never attempted bizarre effects and sensations by which the imagination may be for a moment excited, but which the calmer judgement rejects as inartistic and untrue. Again, the comparative isolation of states, the difficulty of transmitting intelligence, the paucity of historic and scientific information were unfavourable to fecundity of ideas and stamped a character of unity on every stage of ancient civilization. Moreover, the literary works of antiquity were mainly the productions of leisure, composed for a limited circle of cultivated men. There was then no vast reading public, longing for daily, almost hourly, information: none of that profusion of ideas, of that incessant conflict of different principles and systems, which imprints on modern civilization a richness and variety which resembles that of the universe in which we live. Unity and simplicity of form is denied to a modern work by the very abundance of the materials from which it must be composed¹. It requires also to be borne in mind that the perfection of form which distinguishes the remains of classical oratory, is due not a little to the absence of professional reporters. It may well be questioned whether we possess any trustworthy relics of ancient extemporaneous eloquence. The speeches which have come down to us are either elaborately revised by the authors themselves with a view to publication², or are artistic compositions put into the mouths of distinguished characters by historians. These latter orations are frequently

¹ See *Histoire de la Civilisation en Europe*, par M. Guizot. Deuxième leçon.

² See Plin. Epp. v. 12.

purely imaginary; sometimes they represent sentiments actually expressed, but not the form in which they were delivered.

From what has been said about the requisites of Latin Prose, it would at first sight appear that a student desirous of writing it had only two things to keep in view. He must first acquire the vocabulary which literary Romans employed and then analyse and master the rules they followed in the construction of sentences and periods. And in truth these are both indispensable requirements, but they do not constitute the whole problem before him.

He who would write good Latin prose must understand not only how the classical Latin authors expressed their thoughts, but how they would have expressed ours. He must understand not only their habits of expression, but their habits of thought.

There is in fact a third essential. The expression must be logical, in the sense of obeying not merely the laws of thought generally, but of Latin thought in particular. In an attempt to reproduce the style of a modern writer in any language the same three requisites would present themselves. It would be necessary to know his phraseology and mode of expression: it would be necessary to understand his thoughts also. An imitation of phraseology and of turn of sentence conveying thoughts foreign to a writer, results in a parody of his style. Good constructions and authorised phraseology are, it is true, as essential to a good style as the knowledge of the character of a language is to writing it; but they do not constitute the whole matter. In writing Latin all the phrases in Nizolius strung together do but form a patchwork, if they be not animated by the spirit and marked by the character of the Latin Language.

II.

THE CHARACTERISTICS OF THE ROMAN PEOPLE.

Every language is of course the expression of the spirit and character of the nation that speaks it. Our own language, for example, is characterized by its popular force and energy, combined with enough, though not more than enough, of intellectual refinement.

The spirit and character of the Romans are comparatively simple and easy to understand, and are in accordance with their history and their position in the world and with the work which they were destined as a nation to accomplish. This was not the pursuit and cultivation of beauty or the production of works of fancy and imagination, but the acquisition of empire, the development of political life, the working out of the idea of law. This was the *Fortuna Populi Romani*. They recognised the call of destiny and followed without hesitation or compromise.

‘Others, I know it well, the breathing bronze shall chase,
‘and from the deathlike marble upcall the living face ;
‘shall plead with eloquence not thine, shall mete and map the skies,
‘and with the voice of science tell when stars shall set or rise.
‘Tis thine, O Rome, to rule : this mission ne’er forego.
‘Thine art, thy science this—to dictate to thy foe,
‘to spare who yields submission, and bring the haughty low¹.’

¹ Verg. Aen. vi. 848—854.

Never was a nation so admirably fitted for the performance of its appointed task. It seems as though every instinct and faculty which might have diverted them from it, was carefully excluded from their mental organism, while practical sagacity, directness of purpose, manliness (the Roman ‘virtue’ par excellence) and every other quality calculated to lead them to the goal, found in them its fullest and most vigorous development.

Breadth of design, directness of purpose, vigour in devices for the attainment of practical ends, scrupulous thoroughness and purity of execution—these were the great characteristics of the Roman nation and remain stamped indelibly on every work they produced in engineering, literature and art. In each of these directions, though deficient in fancy and originality, they shewed a thorough spirit of realism, earnestness and energy.

Art, for example, in passing through their hands from the Greeks, lost much of its refinement, of its beauty and elegance, but it grew in solidity and magnificence in its application to the practical purposes of imperial life and the perpetuation of imperial glory.

In the same way architecture as applied to religion, remained among the Romans an exotic: but their basilicae, their viaducts, aqueducts and amphitheatres, attest the triumphs they won in the art of building over the obstacles of nature and almost over time itself¹.

In the plastic arts the historical treatment and the realistic delineations of facts was their favourite and almost exclusive study. The poetic side of art was imported from Greece to satisfy the demands of opulence and luxury. The Romans gazed on it with a transient admiration

¹ See History of Art by Dr Wilhelm Lübke, Vol. I. (Smith, Elder and Co.)

during the intervals of business¹, but their enthusiasm did not impel them to create it for themselves. Indeed, over the busts of the most debased emperors is shed a something of the ideal sufficient to suggest the thought that nearly all are the productions of Grecian skill, and the absence of Roman names from the list of the eminent sculptors of antiquity, places the matter beyond doubt.

For painting² the Romans displayed greater aptitude: indeed they cultivated it with indubitable skill, but apparently only as a decorative art to subserve the interests of luxury. What their painting contains of the creative and heroic owes its origin to Greek mythology and Greek epics, and sprang from the imagination of Parrhasius or Timanthes.

¹ *Otiosorum et in magno loci silentio talis admiratio est.* Plin. XXXVI. 4.

² That the Romans early evinced a taste for painting is shown by the cognomen Pictor. ‘*Apud Romanos quoque honos mature huic arti contigit. Siquidem cognomina ex eâ Pictorum traxerunt Fabii clarissimae gentis: princepsque ejus cognominis ipse aedem Salutis pinxit anno urbis conditae CCCL: quae pictura duravit ad nostram memoriam.*’ Plin. Hist. Nat. XXXV. 4.

III.

THE CHARACTERISTICS OF ROMAN LANGUAGE AND LITERATURE.

From what has been said it will be readily understood that the Latin language bears upon it the stamp of the excellencies and defects of the Roman character; that it is nervous, forcible and dignified, but wanting in the flexibility, the subtlety and subjectivity which mark the Greek language and that of the civilized nations of our own day; for analysis of the operations of the human mind and the advance of mental philosophy have filled modern languages, as they did the Greek, with subtle abstractions wholly unknown to the Romans. Such abstractions had no attraction for minds which instinctively rejected all that was not 'positive'. Indeed the Romans were not speculative or contemplative by nature, but practical. To their view the outer world presented to the thinker too many problems to allow of the eye being turned except partially to the problems which lay within the soul.

Moreover the accurate analysis of individual emotions,

¹ This may be illustrated by the comparison of Greek and Latin proper names, the former referring in a large measure to mental, the latter to bodily peculiarities. The Greek termination *-μενης* has no equivalent in Latin. Capito, Cicero, Flaccus, Fronto, Naso, Tubero, Varus, Vopiscus, &c. are names more in accordance with Roman taste.

which forms so large an ingredient in the prose and poetical literature of our own day, was not only uncongenial to the Roman temperament, but was impossible in their society. Their political institutions were directly opposed to anything of the kind. The object and result of them was to merge individuality. Society was regarded as composed not of individuals, but of families. ‘The contrast may be forcibly expressed by saying that the *unit* of an ancient society was the Family, of a modern society the Individual¹.’ For example, the person, property and social position of a Roman citizen were absolutely at the discretion of his father. The Patria Potestas included the right of disposing of a son’s earnings, forcing him to marry, disposing of him by adoption or sale, and even of putting him to death. In practice no doubt natural affection exercised great power in mitigating the barbarity of these early enactments, but the theory contained nothing offensive to the Roman conception of justice and right.

Hence the individual genius was nothing; the nationality, the all pervading polity was everything. To this goal every effort which aimed at recognition and popularity must direct itself. The school for the warrior and the statesman was not the Academia or the Stoa, but the battle-field and the Forum: the wish of his heart was not ‘felicity of life’ or ‘tranquillity of soul,’ but practical activity and power at home and abroad. The only education worthy of the name was that which fitted a citizen to serve his country. If military and political life permitted of leisure, it was spent in agriculture or in the management of domestic affairs; and Cicero was doubtless justified in asserting the superiority of the public and domestic economy of his countrymen over that of the more cultivated Greeks.

¹ Maine, Ancient Law, Ch. v.

Dramatic literature again never obtained at Rome a hold over the popular mind. Lessing accounts for this by the idea that it was extinguished by the gladiatorial shows: but the fact is the drama never possessed a vitality to be destroyed. The Romans had no sympathy with the unreal. They preferred to have their feelings moved by the spectacle of actual and not of fictitious suffering, and the stage appealed in vain to an unimaginative people. It was not introduced until 362 A.C., and then not on account of its artistic merits, but to avert a plague. Even with this practical object in view it was regarded as a suspicious novelty, (*res nova bellicoso populo*), and met with little favour. Like other unpractical arts, it was to them a needless accessory, unworthy to occupy the time of free men¹. The Atellanae fabulae alone formed an exception. In these a citizen might take part without forfeiting his right to vote among his tribesmen, or to shed his blood in the service of his country². At a later age all the influence of Scipio and the Scipionic circle could not induce the Romans to listen to the elegant productions and the refined Latinity of Terence. To the amusements the populace thirsted for, the stage was ‘as water unto wine.’ They yawned through an act or so, and then stole away to more congenial entertainments, of the brutality of which the bear-baiting of our ancestors would have conveyed but a faint conception. The so-called tragedies of Seneca were mere declamatory dialogues on stoicism not designed for the stage, nor written for an audience accustomed to enjoy the horrors of the battle-field amidst the luxury of the capital.

Again, literature was not of spontaneous growth among the Romans. It came from without and was adopted from necessity. Without a literature Roman influence could not

¹ Liv. v. 1.

² Id. vii. 2.

have become universal: had this been possible, probably no Roman literature would have arisen¹: certainly it would not have been so zealously fostered and encouraged. The Romans were however impelled and constrained to the cultivation of a national literature by the encroachments of Hellenistic writings, and this from a twofold feeling. They were fired with admiration for the literature of Greece: but they had also an instinctive feeling that the individuality of Grecian philosophy was a dangerous solvent for their political and imperial institutions. It glowed with the creative genius and freedom of thought which proclaimed in every word the glorious source from which it sprang,—national and individual liberty.

But besides the fear of innovation and the tenacity with which the Romans clung to their ancient habits and ideas, and which made them averse to mere philosophical theorizing, there existed a well-founded distrust of the *Graeculi* who imported philosophy to Rome. They brought with them neither the purifying influences of enthusiasm nor the earnestness which characterizes searchers after truth. There was more to be dreaded from the effeminacy and luxury of their lives than to be gained by sophistical expositions of systems in which they but half believed.

Grecian philosophy, however, filtered through a Roman mind was a different and far less dangerous thing, and the Romans gave it a ready welcome in that guise. Hence Roman philosophy was necessarily and avowedly imitative. It was created not to satisfy a want but to gratify a taste. At a time when materialism threatened to deaden the con-

¹ An exception ought to be made perhaps in favour of Didactic Poetry and Satire, which sprang naturally from the practical sagacity and keen observation of the Romans, without any impulse from Hellenistic influence.

templative faculties the more elevated spirits sought in it a haven from the corruption and luxury around them, in the hope of finding there the means to rekindle the smouldering virtues of their country. Yet it was rooted in utilitarianism¹, and was cultivated as a means to the practical ends of eloquence² and jurisprudence. The fruit of such a tree could not be either original or national.

Yet the founders of Roman literature and philosophy, in the task of imitation, had before them no easy task. The language had been little employed in this direction, and consequently the vocabulary was inadequate and the language itself somewhat unpliant and stiff. The problem might have been simplified by the introduction of Hellenisms and Hellenistic words. Indeed there is abundant proof that the early writers had yielded to this temptation and that a corruption had already begun in the language when the classical writers, with Caesar and Cicero³ at their head, manfully opposed themselves to it with a resolute determination to found a literature thoroughly Roman and independent in style and phraseology and worthy of their position as masters of the world. The attempt was crowned with success, for it was not instigated merely by a blind conservative instinct, but by a sense of national dignity and superiority. It fell in moreover with the natural tendencies of the jurisconsults and lawyers, whose influence upon Roman literature is not sufficiently estimated⁴.

¹ Cic. Tusc. I. 2.

² Id. de Orat. I. 6. 2.

³ See Cicero's *Apology* for venturing to introduce a philosophical terminology, *De Fin.* III. I. 3; and cp. *Quinct.* I. 5. 71, *Usitatis tutius utimur, nova non sine quodam periculo fingimus.*

⁴ 'In the front of the disciples of the new Greek school (the Stoic) we might be sure, even if we did not know it historically, that the Roman lawyers figured. We have abundant proof that, there being substantially but two professions in the Roman republic, the military

To the purity of phraseology which Caesar¹ established, Cicero added the cultivated period and an exquisite modulation and harmony of phrase. It is true that there was in all this some artificiality and pedantry; but it satisfied the lovers of culture and supplied the Roman youth with Roman text-books, and thus secured the nationality of the empire from the encroaching influence of Hellenistic culture². Cicero soon became the recognised model of Latinity. In his own age he was the centre of the intellectual movement, and was subsequently acknowledged as the father of Roman eloquence and literature, and as the most glorious of conquerors. Others could claim the laurel for having extended the empire of Rome over the globe, but he had victoriously opened to the activity and triumphs of his countrymen an intellectual world³. This eulogy is indeed but the echo of his own exhortation to the literary men of his time to snatch the sceptre of intellectual superiority from the failing hand of Greece and carry it to Rome⁴. He himself as an author was somewhat destitute

men were generally identified with the party of movement, but the lawyers were universally at the head of the party of resistance.⁵ Maine, Ancient Law, Ch. III.

¹ To Caesar new-fangled words seemed the rock ahead which threatened to wreck Latinity. *Hoc habe in memoriā atque in pectore, ut tanquam scopulum, sic fugias inauditum atque insolens verbum.* Caesar ap. Macr. Sat. I. 5, cp. Cic. de Orat. I. 3.

² See Mommsen, Hist. Rom. Bk. v. ch. XII. and the admirable chapter on Early Roman Poetry in Prof. Sellar's Roman Poets of the Republic.

³ *Omnium triumphorum laurea major quanto plus est ingenii Romani terminos in tantum promovisse quam imperii.* Plinius. See also Plin. Epp. I. 5.

⁴ *Quamobrem hortor omnes qui id facere possunt, ut hujus quoque generis (in primis philosophiae) laudem jam languenti Graeciae eripiant et perferant in hanc urbem.* Advice which calls to mind the less

of originality, and as a statesman, of purpose; but great natural rhetorical gifts conscientiously and devotedly cultivated commanded for him a success in style which has left permanent traces of its supremacy not only in all future writings in Latin, but even in those of our own language and country.

But it is not merely as models for style that the works of Cicero should be read. He reflects the feelings and sentiments of the governing body at Rome in which he aspired to play a foremost part. Herein lies the key to his merits and defects. No one was better aware than he that an orator, to exercise an influence over the politics of his day, must understand and adapt himself to the sentiments and prejudices of the nation. An aspirant to power cannot afford to sacrifice a reputation for statesmanship to hardihood in speculation. Hence to the student of Roman history a knowledge of the writings of Cicero is invaluable, however inadequate his philosophical treatises may appear.

Nor is Cicero unworthy of consideration as a man. After the fullest allowances have been made both for the personal vanity which presents itself almost without disguise in everything he wrote, and for the weaknesses which it has been the delight of modern criticism to reveal, there still remains an honesty of purpose and a sense of political morality, which entitle him to more respectful consideration, than in our days he usually receives. ‘You feel the force of the soul through the beauty of the style. You see the man in the writer, the nation in the man, and the universe at

chastened exhortation in the enthusiasm of the Renaissance, ‘*Là donc, Français, marchez courageusement vers cette superbe cité romaine—Pillez-moi sans conscience les sacrés trésors de ce temple delphique, ainsi que vous avez fait autrefois.*’ Joachin de Dellay, quoted by Brachet, Grammaire Historique.

the feet of the nation¹.' In forming an estimate of him it is just to bear in mind the tone of the age in which he lived, the characters among whom he acted, and the loss which republicanism undoubtedly sustained by his death. With Cicero eloquence, the great safeguard of liberty, was swept away. Henceforward at Rome such oratory as is compatible with despotism will be employed for other purposes.

¹ Mde. de Staël, *De la Littérature Latine.*

IV.

COMPARISON OF THE GREEK AND THE
LATIN LANGUAGES.

When compared with the Greek language the Latin, as a means for readily conveying thoughts, was in many points vastly inferior. This inferiority was recognised by the Romans themselves, who atoned for their plagiarisms by the candour and gratitude with which they acknowledged their obligations. The Greek language by its wondrous flexibility and the facility with which it lends itself to the formation of compound words, was eminently adapted for suggestiveness. Its particles convey a hundred shades of meaning. The Romans had no such advantage in their language. Thoughts to be conveyed in Latin cannot come by inuendo and suggestion: they must be thought out and assume the definiteness and precision of facts. The Romans had to yield in versatility and grace; but they were resolved to be and were unmatched in self-restraint, earnestness and rhetorical power. As they themselves expressed it, their language had a noble presence and moved with an imperial and conscious dignity¹, or, to change the metaphor, it swept on irresistibly, like a stately vessel, under the impulse of a breeze such as the

¹ Romanus sermo magis se circumspicit et aestimat et praebet aestimandum. Sen. Ep. XL.

shores of Greece had never known¹. If Grecian art and culture achieved its most signal triumph in conquering the mistress of the world, it was itself in turn spell-bound and enslaved by the grandeur and magnificence which surrounded the city and institutions of Rome.

Yet the very simplicity of Latin constructions and the restriction to a prescribed phraseology² were not altogether without advantage: a certain dignity and importance was thus imparted to the style.

The language of the Romans breathes also the freshness and vitality of their character: for the noblest monuments of their literature belong either to the close of the Republic when the old virtues and love of liberty warmed the hearts and inspired the minds of men, or else to the early days of the Empire when freedom was languishing it is true, but had not yet expired under the patronage of the imperial regime³. Yet the almost universal tendency of the Augustan writers to imitate and not to originate gives unmistakeable evidence of the enervating influences already at work⁴. In the next generation imitation was no longer a tendency; it was the law of literary effort. How could it be otherwise? Eloquence, the sole power in those days able

¹ *Ingenia Graecorum etiam minora suos portus habent: nos plerumque majoribus velis moveamur; validior spiritus nostros sinus tendat.* Quintil. x. 12.

² *Tanquam consummata sint omnia, nihil generare audemus ipsi, cum multa quotidie ab antiquis facta moriantur.* Quintil. VIII. 6. 32. See also below on the concrete character of Latin expression, Part II. I. i.

³ T. Livius, Cn. Pompeium tantis laudibus tulit, ut Pompeianum eum Augustus appellaret; *neque id amicitiae eorum offecit.* Tac. Ann. IV. 34.

⁴ *La liberté fait créer, le despotisme fait imiter.* Beulé, *Auguste et ses amis.*

to make the tyrant tremble by summoning the unjust to the bar of public opinion, had fled in terror from the Rostra and was acquiring the silvery accents of adulation. Verily *flendus erat Cicero Latiaeque silentia linguae.* The impartial historian sat down to write with a halter round his neck¹ and rose to find his occupation proscribed² and his labours condemned to the flames. Philosophy, speaking no longer to the free, busied herself with inquiring whether the sage was justified in withdrawing by a voluntary death from the corruption which the living were powerless to escape. Rhetoric was teaching young and old to declaim about virtues which antiquarian research testified had once been characteristic of the Roman people. Polite conversation turned solely upon safe and unpolitical topics, such as horse-racing and gladiatorial shows.

The freshness and vitality of expression above alluded to, is observable throughout the writings of the Romans, and particularly in the way in which they looked upon and described nature. Their representations of it have an almost dramatic force. They were not satisfied with an adequate conception of a natural object or phenomenon; it must assume a sensible, almost visible form³. Hence the

¹ Periculoseae plenum opus aleae, said Horace to Asinius Pollio of historical composition. It was an evil day when emperors began *fovere litteras, praesertim poemata et historias*, and invited the historians to read their productions in the palace. What sort of poetry can be 'fostered' by imperial patronage and what effect it produces on the world may be seen from Pliny's account. Epp. Lib. I. xii.

² Temporibus Augusti dicendis non defuere decora ingenia donec gliscente adulazione deterrerentur. Tac. Ann. I.

³ This must be borne in mind by a translator. The contemplative unpicturesque descriptions or accounts of nature often found in English writers require to assume in Latin a much more vivid and dramatic shape.

frequency, the picturesqueness, the vitality of their metaphorical expressions¹.

The main defects of the Latin language are that it lacks abandon, playfulness, spontaneity and subtlety.

Its excellence consists in being dignified, practical, forcible, nervous, grave, delighting in logical sequence, in sonorous cadence and rhythm, and in modulation of phrase.

¹ Nägelsbach in his exhaustive treatment of the Latin metaphor shows that the vitality and force of Latin metaphors is due

- i. to their being conveyed generally by verbs;
- ii. by verbs expressive of motion;
- iii. that the images of 'gushing' and 'flowing' are most frequent.
- iv. that next to these in frequency are metaphors from 'flowers,' from 'fire,' from 'the stage,' and from 'navigation.'

V.

ON TRANSLATING FROM ENGLISH INTO
LATIN.

Success in Latin Prose Composition is by no means easily obtained : nor is this to be wondered at. If the Romans themselves required much study and practice to convey in their language the thought and philosophy of the last century of the Republic, it is not strange if in giving expression in Latin to the abstract thoughts, the subtle emotions, the extended philosophy and science of modern times success does not 'come' to us 'by nature,' and cannot be insured except by attention and study. The advance of knowledge has been continuously progressive; Classical Latinity reached its limits long ago.

To any one ambitious of writing good Latin Prose, I would venture to give the following hints.

i. In reading Latin cultivate a habit of observation with a view to writing Latin: in construing do not rest satisfied with any equivalent for a Latin word, but endeavour to find one really adequate.

Whenever in a Latin author you meet with a fine or expressive paragraph, analyse it and try to discover how the effect is produced. Mark in each sentence the order of words, the rhythm and the cadence. Observe the '*junctura;*' how the clauses are linked and jointed together.

A few pages, or even sentences, voluntarily and intelligently studied in this manner and with this object, will teach you more than a volume translated into English unobservantly, or a dozen pieces of English rendered into Latin before you comprehend what are the features you should endeavour to reproduce in your translation.

By following these directions, you will acquire a conception of the points of difference and resemblance in English and Latin. This will be of immense service to you in the reverse process of translating Latin into English. Most translations in our tongue are dull and wearisome, because they do not assume a new form in passing through the translator's mind. The mere substitution of English for Latin words does not produce a translation, unless the sentences and constructions are English also.

ii. Observe that the Latin writers not only paid great attention to the logical succession of clauses and sentences, but made this logical connexion at once obvious to the reader either by placing a particle as the first or second word in the sentence, or by an arrangement of words which rendered such assistance to thought unnecessary. This however will be fully discussed hereafter.

Never attempt therefore to translate an English passage into Latin until you have read and re-read it sufficiently to realize the mutual bearing and logical connexion of the details or statements in it, for as has been said before, this logical dependence and sequence must be clearly expressed. A series of sentences, in themselves grammatically correct, do not form a Latin period until the logical connexion of them is distinctly visible.

In translating the several sentences beware of falling into the error of translating *words*. Think each sentence out. Get the thought it contains clearly before you. Strip it of its abstract form, if it have one; put it into its most

simple and distinct shape, and you will probably find that you have Latin vocabulary enough to translate it without referring to a dictionary at all.

iii. Avoid the use of English-Latin dictionaries as much as possible. A large number of the English words derived from Latin come to us through the Latin of the Middle Ages, which frequently deviates widely from the classical signification. Moreover continual recourse to an English-Latin dictionary removes your vocabulary from your control, so that it does not answer promptly and instinctively to your call. It is in fact an indolent substitute for an effort of memory which would readily recall a word suited to your purpose.

Again, dictionaries are apt to divert the mind from the endeavour to secure a Latin cast of sentence by directing the attention unduly to phrases. These will come as your reading extends, and when obtained in this way, will have a natural air and a real value, about which something will be said below.

iv. When you have fixed upon the words to be employed in a sentence, arrange and rearrange them in your mind, and do not commit them to paper until you have secured distinctness of meaning, rhetorical emphasis, and a satisfactory sound.

VI.

ON PHRASES AND STYLE.

Choice words and elegant phrases perform no unimportant part in perfect writing. On them it depends whether the form in which thoughts are expressed is artistic or no. The outward body is, it is true, incomparably less important than the soul by which it is animated, but as a beautiful soul is doubly charming when enshrined in a beautiful form, so an exquisite thought exercises its proper influence only when it is embodied in choice language and phraseology. The study of refined expression contributes of course in the highest degree to the formation of a literary taste: but its effect is not limited to this. It produces an elevating influence upon the character. It is impossible to escape from the impression of the language we employ, and the images which it depicts. The sensitive discrimination which is acquired by choosing between phrases, will find employment in other and higher spheres. ‘The sentiment of intellectual beauty, even when applying itself to literary objects, must inspire a repugnance for all that is worthless and violent: and this involuntary aversion is a guarantee almost as much to be depended upon as the principles of Reflexion’¹.

Finally, what is style? A student is directed, for example, to translate passages into the style of Cicero or of Livy. Does this mean that the translation is to be studded

¹ Mdme. de Stael, *De la littérature, Discours préliminaire.*

with the mannerisms and phrases habitual to these writers? Too often I fear it does, and Classical exercises are frequently estimated by this erroneous standard. To such misleading conceptions the following anecdote of Porson will serve as a valuable corrective. When pressed for approval of some school exercises in verse he replied, 'I see in them much Horace and Vergil, but nothing either Horatian or Virgilian.'

You cannot write like Cicero until you understand something of Latin rhetorical expression, and have some clear conception of the character of the Roman people. The style of Livy again is full of energy and life, because he depicts men and events stamped with a republican greatness, as they presented themselves upon the stage of life, and not with the analytical exactness of a later and more philosophical age, but with the object of glorifying the Roman nation. To write like Livy then the first step is to picture in your own mind the events you intend to describe as they would have presented themselves to a spectator, and to realize emotions as they actuated men. This is done by the imagination and implies resolute and determined thought, *dicere enim bene nemo potest nisi prudenter intelligit.* Good writing is the certain result of a clear and adequate conception. Without this excellence your description will be not that of a historian, but of a chronicler. Remember too that all Latin is more or less rhetorical. It is not enough to state a fact; the statement must carry conviction with it¹.

It is well also to remember the remark of Buffon, 'Le style est l'homme même.' Every one not utterly devoid of individuality has and must have a style of his own, and the

¹ Lisez six lignes de suite dans Tite Live : involontairement la voix s'élève, vous prenez le ton soutenu, vous défendez une cause, et vous prononcez un discours. Taine, Essai sur Tite Live, chap. iii.

study of the masters of expression will be but sorry work if it results in an endeavour to hide your personality under a showy and ill-fitting patchwork from the garments in which their thoughts were clothed. Mere imitation, howsoever successful, is never fascinating. To arrest the attention and charm the imagination is the exclusive privilege of originality, which is not less but more effective when accompanied by the correct taste which is one of the many rewards for a faithful study of the grand and pure monuments of ancient literature.

PART II.

I.

SOME ESSENTIAL FEATURES OF LATIN EXPRESSION.

FOUR features of Latin expression, all more or less connected together, should especially be kept in view ;

- i. Its concreteness.
- ii. Its directness.
- iii. Its distinctness and lucidity.
- iv. Its realism.

i. Latin is concrete in its expression. It deals with the concrete and individual, not with the abstract and universal. Abstract words are of a scientific nature and presuppose training and education in the reader. Oratory (and all Latin writing is oratorical in character) appeals to the sympathies of the public, and of necessity employs simple and usual phraseology¹.

¹ Taine speaking of Livy remarks, *Toutes ces expressions sont belles parce qu'elles sont tout naturelles. C'est le charme du bon style et nous en jouissons aujourd'hui par contraste, élevés parmi les abstractions pédantes qui défigurent nos écrits et prennent la pensée*

A few sentences in English and Latin will probably make this clear.

a. The most exalted *genius* is frequently overborne by envy.

Viri summo ingenio praediti, saepenumero invidiâ opprimuntur.

b. Firmness, dignity, superiority to every accident of life, are the essential characteristics of magnanimity and moral courage.

Constantem enim volumus, gravem, humana omnia prementem illum esse quam magnanimum et fortē dicimus.

c. Fear, desire, exultation, are inconsistent with such a disposition.

Talis enim nec timens nec cupiens nec gestiens esse quisquam potest.

d. The same treatment is not applicable to all mental distress. Affliction, commiseration, envy, all require different remedies.

Non omnis aegritudo unâ ratione sedatur : alia enim lugenti, alia miseranti, alia cupienti adhibenda est medicina.

e. The world regards *ingratitudo* with detestation.

Omnes immemorem beneficii oderunt.

f. There are differences untold between *learning* and *ignorance*.

Plurimum interest inter doctum et rudem.

g. He had read no *poetry* and was unacquainted with *oratory*.

Nullum poetam legerat, nullum oratorem noverat.

h. That alone is good the possession of which necessarily secures happiness.

Id solum bonum est, quo qui potiatur, necesse est beatus sit.

i. Be this thy *genius*—to impose
The rule of peace on vanquished foes.

Hae tibi erunt artes; pacisque imponere morem ; etc.

vivante pour la jeter morte dans les formules banales et sèches. Telle est la tyrannie de l'habitude : le langage usuel est un serviteur nécessaire : si mauvais qu'il soit, nous sommes forcés de l'employer. Tite Live, né dans le temps meilleurs a été plus heureux que nous. Essai sur Tite Live, chap. iv.

Compare Quod si dolentem nec Phrygius lapis, etc.—*Desiderantem quod satis est*, etc., in the poets.

To this concreteness of expression we may refer the frequent citation of the examples of eminent men and the use of the name of a well known character instead of the virtue which was his characteristic, as

- a. Tempora *Tullo* regi quam *Numae* aptiora.
- b. Non enim alienum est a dignitate tuâ habere . . . aliquem *Nestora*.
- c. Proinde cum venabere, licebit, auctore me, ut panarium et langunculam, sic etiam pugillares feras: experieris non *Dianam* magis montibus quam *Minervam* inerrare.

Hence many abstract words such as *statesmen*, *diplomats*, *theory*, *aim*, *profession* and others, have in Latin no simple equivalent but require to be rendered by a combination of words.

The following list may prove useful to a student.

Accomplice=scelerum vel consiliorum conscientius.

Aim=quo animum vel studia intendimus.

Antithesis=verba relata contrarie.

Arithmetic=studia vel scientia numerorum.

Assessment=quod cuique tributum est.

Axiom=certa stabilisque sententia.

Calendar=compositio anni.

Character=ingenium et mores.

Chronology=descriptiones temporum (also fasti).

Civilization=exulta hominum vita ; humanus civilisque cultus.

Communism=aequatio bonorum.

Conscience=conscientius animus.

Conservatives=qui republicae statum conservant.

Contracts=contractae res. Compare 'rerum contractarum fidem,' which as Zumpt naively remarks is equivalent to 'fidem in servandis *contractibus*,' quo vocabulo Cicero uti noluit. Compare also 'qui in contrahendis negotiis implicantur.'

Correspondence = legati et litterae.

Diplomatists = qui scientiam habent in foederibus, pactionibus et jure denique belli et pacis.

Enthusiasm = ardor vel impetus animi.

Exports and imports = eae res quae exportantur et importantur.

Fire engines = quae restinguendo igni sunt.—instrumenta ad incendia restinguenda¹.

Foreboding = praesagiens malorum animus.

Gravitation = vis et gravitas.

Historian = rerum gestarum scriptor.

Inspiration = divinus quidam afflatus.

Lawgiver = qui leges ponit.

Method = via et ratio.

Moral philosophy = quae de moribus et officiis praecepta sunt.

Object (in philosophy) = res objecta sensibus, res adventitiae, vel externae.

Panic = res trepida.

Patriotism = studium reipublicae.

Profession = id quod profitetur aliquis.

Rhetoric = rhetorum praecepta.

Statesmen = qui in re publicâ dirigendâ versantur; qui ad gubernacula rei publicae accedunt, and the like.

Statesmanship = rei publicae regendae et constituendae peritia.

Theory = artis praecepta; quod in praeceptis positum est.

2. The want of abstract words was owing to the conservative instinct of the Romans alluded to above, which made them reluctant to invent a new word whenever their existing vocabulary could be made available. It must not be supposed that they preferred periphrasis: on the contrary, few languages are equally conspicuous for directness and simplicity of expression whenever the recognised vocabulary admitted of it.

¹ Plinius Trajano, XXXIII. Nullus usquam in publico sipo, nulla hama, nullum denique instrumentum ad incendia compescenda.

Hence many single nouns¹ are employed to express ideas for which our more subtle analysis would require two substantives and a preposition, as

Officium=sense of duty; immortalitas=belief in immortality; hi
mores=spirit of the age; gloria=love of glory; verum=love of truth,
as, Expers curae quae scribentis animum etsi non flectere a vero, sollicitum
tamen efficere possit. Cicero, Livius etc.=the style of Cicero, or
Livy, as

Even the *style of Livy* failed to satisfy Asinius Pollio.

Ne *Livius* quidem ipse Asinio Pollio placuit.

i. A remarkable example of the tendency of Roman writers to employ the ordinary and simple vocabulary is supplied by the incessant use of the word *res*. It is, so to say, a blank cheque, to be filled up from the context to the requisite amount of meaning. The following examples are all from the earlier books of Livy and the list might be extended indefinitely :

It signifies *state* or *empire*, *res publica*, *res Romana*, *Latina*, *Trojana* etc.—*circumstance*, *ea utique res Trojanis spem officit*.—*state of society*, *ut tum res erant*.—*proposal*, *haud displicet res Tullo*.—*victory*, *consilium erat quo fortuna rem daret*, *eo inclinare vires*.—*attempt* or *experiment*, *tentata res est si primo impetu capi Ardea posset*.—*government*, *res ad Camillum rediit*.—*property*, *cum ex re nihil dari posset*, *famam et corpore creditoribus satisfaciebant*.—*a novelty*, *res nova bellico populo*.—*a revolution*, *res novae*.—*measures*, as opposed to *men*, *nunquamne vos res potius quam auctores spectabitis?*—*prosperity*, *res secundae vel prosperae*.—*adversity*, *res adversae*.—*conflict*, *eodem ardore animorum gerebatur res*.—*interest*, *tua res agitur*.—*tranquillity*, *tranquillae res*. This simplicity of phraseology occasionally produces a poverty of expression as in Liv. x. 6, *Pacatae foris res fuere*. *Etruscum adversa belli res et indutiae quietum tenebant*.

¹ Cic. Tus. Dispp. iv. 5 sqq. is a mine of accurate words clearly defined.

ii. Similarly *esse* is frequently employed when we should be compelled in translation to employ a more expressive verb; as

Per castra indignatio ingens *erat* (reigned).—Succus ille et sanguis incorruptus usque ad hanc aetatem oratorum *fuit* (remained).—Imprudens suus ipse *fuit* (became) accusator.—Romanus exercitus in agro Lavinati *erat* (was stationed, encamped).—Iam enim *erat* (was in vogue) unctior quaedam splendidiorque consuetudo loquendi.—Ex hac opinione sunt (arise, result,) illa detestabilia genera lugendi¹.

iii. The figure called by grammarians Hendiadis² should be mentioned here. An idea annexed to a substantive in English either by a case and preposition, or by an adjective, is in Latin connected as a coordinate idea. This is due

a. to the conservative tendency already explained, as may be seen in such expressions as

Nundinae et conciliabula = *weekly fairs*, in preference to *nundinalia conciliabula*.—Spectator et testis = *eye-witness* in preference to *oculatus testis*.—Ratio et doctrina = *theoretical knowledge*, in preference to *rationalis³ doctrina*.—Ignominia et calamitas = instead of *ignominiosa calamitas*.—Artificium et expositio = *artistic culture*.

b. to a love of distinctness and precision, as

a. *Tundendo atque odio efficit senem*, ‘by his odious sermonizing.’

¹ This paragraph on the use of *esse* is taken entirely from Grysar, p. 307, 308.

² Madvig alludes to this rhetorical figure but *more suo* makes no attempt to account for it. Pace tanti viri ‘Hic laticis qualem *pateris libamus et auro*’ is not merely equivalent to *aureis pateris*, but is a far more forcible and suggestive expression. It is a wine to be offered to the gods in sacrificial vessels, aye, and in the most precious of metals.

³ *Rationalis* did not exist I believe before the silver age; *nundinalis* and *oculatus* though both used by Plautus, found no favour with the Augustan writers.

b. He attempted to conclude his speech amidst the loudly expressed detestation of the House.

Odio et strepitu senatus conatus est perorare.

3. Latin expression must not merely be clear, it must be precise, lucid¹, piercing as the sun² at noon-day. Perspicacity with the Roman was the queen of literary merits. Orationis summa virtus est perspicuitas—Quare non ut intelligere possit (auditor) sed ne omnino possit non intelligere curandum—Oratio lumen adhibere rebus debet³. No ambiguity was to be admitted⁴. Redundancy was better than obscurity⁵.

i. Love of distinctness led the Romans to give a personal expression to many ideas which we are compelled to approach analytically, as

a. *The assassination of Caesar* was regarded by some as a glorious, by others as an atrocious act.

Occisus Caesar aliis pulcherrimum, aliis teterimum facinus videbatur.

b. *Sempronius' anger* appears to me very laughable.

Iratus Sempronius mihi perridiculus videtur.

c. This was the only *instance* since the *building of Messena* of a cross being erected in that spot.

Illa crux sola post conditam Messenam illo in loco fixa est.

d. Kingly power was exercised at Rome from the *foundation of the city* till its *liberation* during 244 years.

Regnatum est Romae a conditâ urbe ad liberatam annos ducentos quadraginta quattuor.

¹ Sine ambiguo verbo aut sermone. Cic. de Orat. III. 13.

² Quintil. VII. 2. 23.

⁴ Quintil. VIII. 11.

³ Cic. de Orat. III. 13.

⁵ Quintil. IV. 2. 4.

ii. A periphrasis however is often employed when the writer aims at expressing his point of view with precision; for directness is not to be confounded with conciseness of expression, to which indeed it is frequently opposed.

Meus in te animus quam singulari officio fuerit et senatus et populus testis est (for ego—fuerim—). This is particularly the case with the word *sententia*, as in *mea sententia*, *tua sententia* for *ego*, *tu*.—*Vis animi et virtutis*.—Dicebatur ab eodem *animo ingenioque*.—Semper mihi ante oculos obversatur *vultus Cethegi*.—Nec *vis* tantum *militum* movebat, sed quod *Volscorum animis* nihil terribilius erat quam *ipsius Camilli forte oblata species*; i.e. it was not a material, but a moral victory. Camillus flashed upon the Volscians like an apparition and they were stricken with fear.

iii. To the same love of distinctness is to be referred the frequent personification of feelings and motives, which imparts to the descriptions of Livy much of the life and poetry for which they are distinguished, as

Ubi cum *timor* atque *ira* in vicem sententias variassent, plus abhorrebat a certatione animi.—Praecipius *pavor* Tribunos invaserat.—Haec *ira indignatioque* ferocem animum ad vexandum saevo imperio exercitum stimulabat.—Tertio die cum *ira* Romanos, illos *conscientia culpae ac desperatio* irritaret, mora dimicandi nulla est facta.—*Pudor* primum tenuit effusos.—Vertit animos repente *pudor* et in ea ipsa quae fugerant, velut caeci ruebant.—Hinc *spes*, hinc *desperatio* animos irritat.—Consulis vocem subsecuta patrum *indignatio* est.

iv. What may be called a personality of expression with the verbs *habere*, *tenere*, *excipere*, etc., is also to be remarked.

Insequens annus tribunos militum consulari potestate *habuit*.—Gallos quoque velut obstupefactos miraculum victoriae tam repentinae *tenuit*.—Tristem hiemem pestibus aetas *exceptit*.—*Sensit* eventus virutis enisae opem.

v. Hence the English sentences, as '*it is said that...*', '*it is reported that ...*', and the like, receive in Latin if possible a personal expression.

Thus instead of *Dicitur Thucydidem* scripsisse etc., write *Thucydides* dicitur libros suos tum scripsisse quum a republicā remotus atque in exilium pulsus est.—*Ibi* in quiete utriusque consuli eadem dicitur visa species viri majoris quam pro humano habitu augustiorisque.—not, *Dicitur visam esse speciem.* —*Demosthenes* omnes eloquentiā superasse putabatur; not, *Putabatur Demosthenem*, etc.

vi. The methods of rendering into Latin the English word '*as*', which is often a crux to beginners, may be appropriately explained here.

A. When it contains a reason or other logical predication it cannot be rendered by *ut*¹, but requires a precise and explicit translation, as

a. Camillus *as* dictator had no other course open to him.

Camillus, quum esset dictator, aliter facere non potuit.

b. They, *as* Christians, preferred to suffer the extremest tortures.

Illi, quum essent Christiani, extrema pati maluerunt.

¹ *Ut* however is used before a title or designation, as *ut miles*, *ut servus*, when we should render it by *for a soldier*, *for a slave*, as

a. He was very honest, *for a slave*.

Valde frugi erat, ut servus.

b. He was very popular, *for a banker*, with all classes.

Erat, ut argentarius, apud omnes ordines gratiosus.

c. It is considered that Cleisthenes was a powerful speaker *for* those days.

Opinio est Cleisthenem multum, ut illis temporibus, valuisse.

d. At vero Diogenes liberius, *ut Cynicus, Alexandro roganti.....*

B. If ‘*as consul*,’ etc., signifies ‘in the capacity of’ or ‘during the consulship of’ etc., that is, if it is temporal merely and not logical, the directness of Latin expression requires that *ut* should be omitted, and the title or function be placed in simple apposition to the subject, as

a. Cicero *as consul* expelled Catiline from Rome.

Cicero *consul* Catilinam Româ expulit.

b. Sulla *as commander-in-chief* handed over the deserters for execution.

Sulla *imperator* profugas supplicio afficiendos tradidit.

c. He affirmed that he had been elected not *as consul*, but *as an executioner* to harass the commons.

Non *consulēm* eum sed *carnificem* ad vexandam plebem creatum esse contendit.

d. He is growing up *as a great orator* to succeed your generation.

Ille non mediocris *orator* vestrae aetati succrescit.

vii. To secure vitality and personality of expression, the substitution of the verbal substantives in *-tor*, *-trix*, *-ex*, etc. in the place of adjectives, participles and relative sentences, plays an important part in Latin writing, as

Mario inerat *contemptor* animus et superbia.—Romulus exercitu victore reducto, ipse cum factis vir magnificus tum factorum *ostentator* haud minor Capitolium ascendit.—Duces Romani saepe *tironem* exercitum acceperunt.—Hoc in oratore videtur apparuisse *artifex*, ut ita dicam, *stylus*.—Oratio *conciliatrix* humanae societatis.—Consul in vectus est in *proditorem* exercitum militaris disciplinae, *desertorem* signorum.—Verres ille vetus *proditor* consulis, *translator* quaesturae, *avensor* pecuniae publicae.—Scelerata et paene *deletrix* hujus imperii sica.—*Tarquinii* tribuni militum.—Ipse quoque triumphi ante victoriam *flagitator* Romam rediit.—Sextius Liciniusque, *artifices* jam tot annorum usu tractandi animos plebis, de singulis quae ferebantur ad populum fatigabant.—Praedaene *interceptorem* *fraudatoremque* etiam malum minari militibus?—Adeone novum sibi ingenium induerat ut *plebicola* repente omnisque aurae popularis *captator* evaderet pro truci

saevoque *insectatore* plebis? — Si *adhortator* operis adasset, omnes suā sponte motam remittere industriam. — Centurio erat M. Flavoleius inter primores pugnae *flagitator*. — Qui *spectator* erat amovendus, eum ipsum fortuna *exactorem* supplicii dedit.

viii. A similar effect is produced by the substitution of a substantive for an adjective, as

Isocrates nobilitate discipulorum floruit (for *nobilibus discipulis*). — *Vis flammæ aquæ multitudine opprimitur* (= *violentia flamma multa aqua opprimitur*). — *Magna oratorum est semperque fuit paucitas* (Orators are and always have been rare). — *Quis ignorat ii qui mathematici vocantur quantū in obscuritate rerum versentur?* — *Hoc providebam animo, remoto Catilinā, nec mihi esse P. Lentuli somnum, nec L. Cassii adipem, nec C. Cethegi furiosam temeritatem pertimescendam.* — *Quia nusquam in tantū fuditate decreti verisimilem invenio, id quod constat nudum videtur proponendum, decresse vindicias secundum servitutem.*

ix. This is the case especially when the word which we should render in English by an adjective, contains the *cause* of the statement, as

Supersticio hominum imbecillitatem occupavit (i.e. because they were weak). — *Sin processeris longius (in aetate) non est dolendum magis quam agricolae dolent, praeteritā verni temporis suavitate, aestatem auctumnumque venisse.* (In suavitate praeteritā lies the *cause* of the dolor.)

4. The realistic character of Latin expression has been already indirectly illustrated, but the following instances may be given :

a. They refresh themselves with food and sleep.

Corpora cibo somnoque curant. — Compare *Curati cibo corpora quieti dant.*

b. He, having resolved to die, endured the pain without difficulty.

Ille morte propositā facile dolorem corporis patiebatur.

c. The introduction of the games failed however to relieve them either from superstition or disease.

Nec tamen ludorum primum initium aut religione *animos* aut *corpora* morbis levavit.

When we frequently employ the singular in such phrases as ‘something delights the *ear*, the *eye*,’ etc., the realism of the Romans demanded the plural, as

a. In instruments a *musical ear* detects the slightest variations of tone.

In fidibus *musicorum aures* vel minima sentiunt.

b. A *tyrant's end* is the most wretched in the world.

Omnium miserrimi tyrannorum exitus.

c. I keep my *eye* constantly upon him.

Nunquam ab eo *oculos* dejicio.

Hence, while it is correct to say, Pyxidem in *manu* teneo, you must say Fabula quam in *manibus* teneo: Epicurum in *manus* sumo, because the papyrus rolls of the Romans required to be held in both hands.

Clearness or lucidity of style results from (i) the thought, (ii) from the expression, (iii) from the phrases employed. Of these essentials the first is of course the most important; no writing can be clear when the thoughts conveyed by it are indistinct. This however cannot be imparted by instruction: it results from an effort of the writer's mind. Nothing however is more inimical to distinct and precise thinking than to be content with slovenly and confused writing.

The principal rules to be observed, in order to secure the indispensable virtues of style in writing Latin, will subsequently form a large portion of the directions for ‘Arranging words in sentences,’ ‘The treatment of the sub-

ject and object,' 'The subordination of clauses in periods,' and 'The position of the relative;' here a few general cautions only will be given against ambiguity of expression.

i. Ambiguity results from a subject and object in the accusative with the same infinitive, as

Aio te, Aeacida, Romanos vincere posse.

ii. sometimes from the ablative with *ab* after expectatur, petitur, poscitur, postulatur, accipitur, etc., as

Postulatur ab aliquo.—Victoria ab aliquo reportatur.

iii. sometimes from the dative of the agent after a gerundive or a future passive participle, as

Libertas nobis conservanda est.—Ei ego gratiam mihi referendam censeo.

iv. from the ablative of comparison after adverbs instead of *quam* with proper case, as a doubt arises whether the subject or object is the first member of the comparison, as

Titum magis amo Sempronio.—Ut se non unquam melius servo vestiret; where *servum* is equivalent to *quam servum*; but it is open to misconception.

v. when an objective and subjective genitive are dependent upon one substantive, as

Helvetiorum injuriae populi Romani.

vi. Ambiguity may also exist about the gender of the genitive of a future passive participle, as

Scientia verorum a falsis dignoscendorum.

vii. Obscurity arises from the union of ablatives in different senses in the same sentence, as

a. Verres homo vitâ atque factis omnium jam opinione damnatus pecuniae magnitudine suâ spe...absolutus. (Where *vitâ atque factis*=*propter vitâm et facta*: *magnitudine*=*propter magnitudinem*.)

b. Nolite hac eum re quâ se honestiorem fore putavit, etiam ante partis honestatibus...privare. Cic. Mur. XL. 87.

c. Quare accipio equidem a Cyrenaicis haec arma contra casus et eventus quibus eorum advenientes impetus diuturnâ meditatione frangantur. Where Wolfe interprets *diuturnâ meditatione* as in explanatory apposition to *armis*. Klotz more correctly regards *quibus* as instrumental, *diuturnâ meditatione* as modal.

II.

ORDER OF WORDS IN A SENTENCE.

The English language, in common with all those that have lost their inflexions, is compelled to obey somewhat definite and rigid rules in the arrangement of the words composing a sentence. The arrangement is generally that of syntactical analysis, and consequently the different parts of a proposition are divided with distinctness. By this much is gained in facility of expression both in conversation and in writing; and no severe mental tension is required to comprehend the statement made in a proposition. There is however a loss of emphasis, and the subjectivity of a writer is not necessarily obvious on the surface. To make this apparent, weak and careless writers often resort to the mechanical artifices of underlining words in letters, and italicizing them in print.

The Latin language, on the contrary, is transpositive, and lies under no such difficulty. It has of course its usual grammatical order; but this, owing to the inflected forms of nearly all the nouns adjectives and verbs, can be abandoned without obscuring the grammatical construction, whenever logical or rhetorical emphasis or the harmony of the sentence, makes such an alteration desirable. In other words, the order of syntactical analysis can, without involving confusion, yield to the order of thought, and allow the individuality of the writer to impress itself on the face of

the sentence¹. Hence in Latin the order of words is a mirror which reflects the progress of the writer's ideas, and it is therefore essential for the adequate rendering either of English into Latin or of Latin into English, that the usual order of words in Latin should be clearly understood.

I.

On the position of the grammatical Subject and of the Verb.

i. The usual Order is :

Subject.....Verb containing predication, as

Homo mortalis est.—*Romulus urbem condidit.*—*Caesar Galliam vicit.*—*Camillus pedites abire jussit.*

The logical subject of a subordinate clause may be the grammatic object of another sentence. The position of it in its own sentence will not be altered, as

Ita memoriae traditum est, Socratem omnem istam disputationem rejecisse.—*Animadvertis Caesar, Sequanos nihil earum rerum facere.*

A. As the subject then, with the words that qualify it, stands naturally at the beginning of the sentence, in order to gain emphasis it must be placed in some other marked position. The most emphatic position which it can occupy is the one usually held by the verb, viz. that *at or near the end of the sentence*, as

Cujus in oratione plurimum efficit ipsa concinnitas.—*Scenicorum mos tantam habet verecundiam ut in scenam sine subligaculo prodeat nemo.*—*Quam me delectat Theramenes!*—*Hannibal jam subibat*

¹ That this transpositive arrangement of words should impose a tax upon the attention was inevitable, and is obvious from the fact that even literary men like Cicero adopted mainly the syntactical order in their familiar letters and conversation.

inuros, cum in eum erumpunt *Romani*.—Quae si populo Romano injuste imperanti accidere potuerunt, quid debent putare *singuli*?—Citatur *reus*: agitur *causa*: paucis verbis accusat *Canutius*: incipit longe et alte petito prooemio respondere major *Cepasius*: primo attente auditur ejus *oratio*: erigebat animum jam demissum et oppressum *Oppianicus*.—Sensit in se iri *Brutus*.—Prudentiam sequitur considerata *actio*.—Romanum quem Caudium, quem Cannae non fregerunt, quae fregisset *acies*?

B. It must not however be assumed that the subject is always emphatic because it abandons its normal position. It may cede its place to some other word¹ which requires logical or rhetorical prominence, as

Nihil agere animus non potest.—*Consulis enim alterius quum nil aliud offenditer, nomen civitati invisum fuit.*

C. This is especially the case when the subject has been already mentioned and is known to the reader or hearer, as

Aulus Cluentius causam dicit eâ lege quâ lege senatores soli tenentur. Si obtinuerit causam *Cluentius* omnes existimabunt obtinuisse propter innocentiam.—Nec tamen mihi quicquam occurrit cur non et Pythagorae sit et Platonis vera sententia; ut enim rationem *Plato* nullam afferret, ipsâ auctoritate me frangeret.—Tulit hoc dedecus familiae graviter filius; augebatur autem ejus *molestia* quotidianis querimoniis et assiduo fletu sororis. [Here *molestia* is already contained in *graviter tulit*.]—Soror virgo solvit crines et flebiliter nomine sponsum mortuum appellat. Movit feroci juveni animum *comploratio sororis* in victoriâ suâ tantoque gaudio publico.

D. It is carefully to be noted that in Latin everything logically connected with the subject or object is to be placed in close connexion with it in the sentence, as

i. Dumnorix had much weight with the Sequani through his influence and bribery.

Dumnorix gratiâ atque largitione apud Sequanos plurimum valebat.

¹ For the Verb at the beginning of the sentence see below, ‘On the position of the Verb.’

ii. The Aedui sent *ambassadors* to Caesar.

Aedui *legatos* ad Caesarem mittunt [not ad Caesarem legatos mittunt, because the legati are connected with the Aedui].

iii. They who wished to derive pleasure from the sight of his calamities *owing to the hatred they bore him*, used to come to Eumenes.

Veniebant ad Eumenem *qui propter odium fructum oculis ex ejus casu capere* vellent.

iv. Democritus was of course unable to distinguish between black and white *after he had lost his sight*.

Democritus, *luminibus omissis*, alba scilicet et atra discernere non poterat.

v. Since incessant showers had cut off the approach of the army *by inundating all the fields*, two garrisons were carried by a sudden attack.

Imbres continui *campis omnibus inundantes* quum exercitum interclusissent, duo praesidia improviso impetu opprimuntur.

vi. Two Numidians were sent to Hannibal *with a letter*.

Duo Numidae *cum litteris* ad Hannibalem missi sunt.

vii. When he was residing there with great dignity on account of *his numerous virtues*, the Lacedaemonians sent ambassadors to Athens.

Hic *cum propter multas ejus virtutes magnâ cum dignitate* viveret, Lacedaemonii legatos Athenas miserunt.

Obs. The Relative, as will be shown more fully in the Chapter on the Relative, referring to what precedes always occupies the first place: referring to what follows, it is often placed after an emphatic word, sometimes after several if the sentence be interrogative, as

Alexandrum Pheraeum *quo animo* vixisse arbitramur? — Rex denique *equis* est qui senatorem populi Romani tecto ac domo non invitet. — Compare Themistocles *nonne* ob eam causam expulsus est quod praeter modum justus esset?

II.

On the Position of the Verb.

The natural and usual position for the verb is, as has been stated, at the end of the sentence. A curious example of this is supplied by an Agrarian law (B.C. 643).

Quei ager publicus Populi Romani in terrâ Italiâ P. Mucio, q. Calpurnio consulibus *fuit*, de eo agro, quem agrum locum populus ex publico in privatum *commutavit*, quo pro agro loco ex privato in publicum tantum modum agri locci *commutavit*, is ager locus domineis privatus ita ut quo optimâ lege privatus sit, *estō*.

The Verb frequently preserves this position throughout long passages¹.

Et Romani quidem ad honorem Deum insignibus armis hostium usi sunt: Campani, ab superbia et odio Samnitium, gladiatores (quod spectaculum inter epulas erat) eo ornatu *armarunt*, Samnitiumque nomine *compellarunt*. Eodem anno cum reliquis Etruscorum ad Perusiam, quae et ipsa induciarum fidem *ruperat*, Fabius consul nec dubia nec difficult victoria *dimiticat*. Ipsum oppidum (nam ad moenia vincto accessit) *cepisset*, ni legati dedentes urbem *exissent*. Praesidio Perusiae imposito, legationibus Etruriae amicitiam petentibus prae se Romam ad senatum missis, consul, praestantiore etiam quam dictator victoria triumphans, urbem *est inventus*. Quin etiam devictorum Samnitium decus magna ex parte ad legatos, P. Decium et M. Valerium, *est versum*: quos populus proximis comitiis ingenti consensu consulem alterum praetorem *declaravit*. Fabio ob egregie perdomitam Etruriam continuatur consulatus; Decius collega *datur*. Valerius praetor quartum *creatus*. Consules partiti provincias. Etruria Decio, Samnium Fabio *evenit*. Is profectus ad Nuceriam Alsaternam, tum pacem petentes, quod uti ea, quum daretur, noluiscent, aspernatus, oppugnando *ad ditionem subegit*. Cum Samnitibus acie *dimiticatum*.

¹ Cp. Liv. III. 64, VIII. 9. Also Sall. Jugurtha, Cap. I. Cic. Cluent. XLIII. XLIV. XLV.

Verbo sensum claudere, says Quintilian, *longe optimum est*, for the excellent reason that *in verbis sermonis vis*: the verb in fact generally contains the main predication and combines together the whole sentence. This law is not only deducible from literary criticism, but results naturally from the circumstances under which we live. Man placed in the midst of a world of sensible objects naturally has his attention directed to the changes going on around him. Motion first attracts the attention and stimulates thought. Hence verbs occupy an important place in all language¹.

To depart in Composition from this or any other natural arrangement without an adequate reason is mere affectation, than which nothing is more opposed to the directness and simplicity of Latin writing.

The excellent critic quoted above who supplies us with the reason for the general rule, supplies us also with the first limit to the employment of it: *si id asperum erit, cedet haec ratio numeris.*

This arrangement therefore may be abandoned,

a. for the sake of Rhythm².

b. to give importance and emphasis to a word which would not have the requisite stress in the middle of the sentence. Quale est, says Quintilian, illud Ciceronis ‘ut tibi necesse esset in conspectu Populi Romani vomere postridie.’ Transfer hoc ultimum, minus valebit. So also

Secuti alium ducem, sequemini nunc *Camillum*.—Maxime autem perturbantur officia in *amicitiis*.—Siccine vestrum militem ac praesi-

¹ Henri Veii, Recueil.

² This is particularly to be observed in compound sentences in order to avoid an accumulation of finite verbs at the end of a period, an arrangement very distasteful to the Romans. This will be found more fully discussed in the chapter on ‘The Period.’

dem sinitis vexari *ab inimicis?* — Quo magis argui praestigias jubetis *vestras*, eo plus vereor ne abstuleritis observantibus etiam *oculos*. — Quare consultite *vobis*, prospicite *patriae*, conservate *vos, conjuges, liberos fortunasque vestras*. — Queruntur injuias *suis*, *vim plebis, Voleronis audaciam*. — His de causis C. Junius condemnatus est *levissimis et infirmissimis*. — Itaque oppressus est non *tempore sed causâ*.

c. to gain unusual force and importance for the verb itself.

Offendit te, A. Cornelii, vos, patres Conscripsi, circumfusa turba lateri meo? — Qualis habendus est is, qui non modo non repellit sed etiam *adjuvat* injuriam? — *Movit me oratio tua.* — *Triumphavit*, quid quaeris, Hortensius. — *Disces tu quidem quamdiu voles.*

d. to give antithesis and point to the sentence by means of the figure Χιασμός.

Quamdiu *vixit, vixit* in luctu. — Singulorum facultates et *copiae divitiae* sunt civitatis. — Si gladium quis apud te *depositum est, repetat* insaniens, reddere *peccatum est, officium non reddere*. — Aedes pestilentes sint, *habeantur salubres*. — *Patriae salutem anteponet saluti patris.* — Romanis mos erat, in adversis vultum secundae fortunae gerere, moderari animos in secundis. — Bellum innoxii Antiatibus *indici, geri*, cum plebe Romana. — Audires ululatus *foeminarum, infantium queritatus, clamores virorum.*

e. In explanatory clauses, where the connexion is made by *autem* and *enim*, the verb usually comes first.

Hanc cupiditatem si honestam quis esse dicit amens est: *probat enim legum et libertatis interitum.* — Etiam temperantiam inducunt, non facilime illi quidem, sed tamen quoquo modo possunt. *Dicunt enim* voluptatis magnitudinem doloris detractione finiri. — Quae res igitur gesta unquam in bello tanta? *Licet enim* mihi apud te gloriari. — Sed hoc vitium huic uni in bonum convertebat: *habet enim* fleibile quiddam in questionibus. — Amicum aegrotantem visere volebat: *habitat autem* ille in parte urbis remotissimâ.

f. *Sum* comes in the middle of a sentence to acquire emphasis: often also unemphatically in definitions and in sentences containing long and weighty words, as

Virtus est una altissimis defixa radicibus. — *Durior est* conditio spectatae virtutis quam incognitae. — *Justitia est* affectio animi suum cuique tribuens. — *Temperantia est* expetenda, non quia voluptates fugiat, sed quia majores consequatur. — *Virtus est* absolutio naturae.

g. The verb sometimes begins a sentence, in order to prevent the separation of closely connected words.

Erat illo tempore infirmâ valetudine *Habitus*. — *Erant ei* veteres inimicitiae cum duobus Rosciis Amerinisi. — *Exstant* epistolae, et Philippi ad Alexandrum, et Antipatri ad Cassandrum et Antigoni ad Philippum filium, quibus praecipiunt ut oratione benignâ multitudinis animos ad benevolentiam allicant. — *Eram* cum Stoico Diodoro, qui nuper est mortuus domi meae. — *Erat* nemo quicum essem libentius, quam tecum.

III.

On the Middle of the Sentence.

The middle of the sentence is usually occupied by qualifying words, particles and oblique cases: that is, by adverbs, by the ablative and by cases governed by verbs and prepositions.

We will consider first the position of adjectives in concord and of the governed genitive which is closely allied to them.

a. Most grammarians are agreed that the natural position of a qualifying adjective or governed genitive is after its substantive. This certainly is the case in many customary phrases, as

Civis Romanus. — *Aes alienum*. — *Jus civile*. — *Nomen Latinum*. — *Magister equitum*. — *Tribunus militum*. — *Rex sacrorum*. — *Flamen Dialis*. — *Pater familias*. — *Praefectus fabrum*. — *Praefec-*

tus urbis.—*Curatores viarum.*—*Princeps Senatus.*—*Res publica.*
Volumnius consularis.—*Moderatio animi.*—*Ars ludicra.*—*Cella Jovis.*—*Via Appia*¹.

Hence an adjective or participle in agreement with a substantive, or a genitive in connexion with one, gains in force and distinctness by preceding the substantive. Thus

Mors *tui fratris*=the *death* of your brother. *Fratris* *tui mors*=the death of your *brother*.—*Alexander magnus*=the person commonly known by that title. *Magnus Alexander*, or more emphatically *Magnus ille Alexander*, calls attention distinctly to his *greatness*, as *Eadem aetas rerum magni Alexandri est quem invictum bellis juvenem, fortuna morbo extinxit.* Livius.

An examination of the following passages from the same author will place the question beyond doubt.

Deme *terrorem Romanis, fugamque foedam siste.* Hic ego templum *Statori Iovi...voveo.* I. 12².—*Novam ipse (urbem) sub Albano monte condidit, quae ab situ porrectae in dorso urbis Longa Alba appellata.* Inter Lavinium et Albam *Longam* coloniam deductam triginta ferme interfuerere anni. I. 3.—*Id a diis immortalibus precari, ne qui casus suum consilium laudabile efficiat.* VI. 23².—*Romane, aquam Albanam cave lacu contineri, cave in mare manare suo flumine sinas.* V. 16.

If however the substantive imparts a specific meaning to an adjective, substantive or participle, it generally precedes it, as

Juris prudens or *consultus.*—*Terrae motus.*—*Senatus consultum.*
 —*Eudoxus, Platonis auditor.*—*Plebis homines.*—*Patrum auctoritas.*—*Legis lator*³.

¹ It will be observed that in these phrases the substantives *civis*, *ars*, *pater*, *via*, *jus*, etc., are of wide application, and derive their special meaning by the addition of the genitive or adjective.

² See Raschig's note on the passage.

³ Most of these phrases admit of being rendered in English by a single word, as—earthquake, Platonist, plebeians, legislator.

b. Usually when several substantives have a genitive belonging to them all, they should not be separated, but all follow or precede the genitive.

Hujus autem orationis difficilior est *exitum quam principium* invenire.
—Honestum autem illud positum est in animi *curâ atque cogitatione*.
—Te abundare oportet *praeceptis institutisque* philosophiae.—Se-
cundae res sine hominum *opibus et studiis* neutram in partem effici
possunt.

c. The same rule holds good of several genitives dependent on a single substantive, as

Atque haec omnia *honoris et amplitudinis* commodo compensantur.
—Inter *tyrannorum et ducis Romani* certamina praemia victoris per-
iisse. — Illud honestum *animi* efficitur, non *corporis* viribus. —
Bonorum et malorum fines. — Humana natura *imbecilla atque aevi*
brevis est. — Dedicatum inter cellam *Iovis atque Minervae* est.

d. And generally a word belonging to several connected words precedes or follows the connected words. Hence peculiar stress is thrown on each of the latter by separating them, as

Propter summam et *doctoris auctoritatem et urbis*. — Quod et *aetati*
tuae esset aptissimum et *auctoritati meae*. — Illi, ut erat imperatum,
circumsistunt atque hominem interficiunt. — Insula est Melita satis
lato ab Siciliâ mari periculosoque disjuncta. — *Justitiam cole et pietatem*.
— *Profluens quiddam* habuit Carbo et *canorum*.

e. A substantive with genitive or equivalent phrase and also qualified by an adjective, generally follows the genitive, the adjective preceding both substantives, as

Summa oratoris eloquentia. — Summam rei militaris prudentiam.
— De communibus invidiae periculis. — Falsa veneni suspicio. —
Constans omnium fama. — Una litterarum significatio. — Nostra in
amicos benevolentia.

This however is not usually the case with the partitive genitive, as

Magna pars *militum*.—Duo genera *civium*.—Tria millia *equitum*.—Exigua pars *campi*.—Major pars *Atheniensium*.

f. If the attributes of a substantive are intended to receive great distinctness, attention is drawn to them by disconnecting them from their substantives by less important words, as

Unum a Cquentio profectae pecuniae vestigium ostende.—Sanguinem suum profundere *omnem* (to the last drop) cupit, dummodo profundum hujus ante videat.—Quae turpia sunt, nominibus appellemus suis.—In *miseriam* nascimur *sempiternam*.—*Somno* consopiri *sempiterno*.—*Permagnum optimi* pondus argenti.—*Recepto Caesar Orico*, nullâ interpositâ morâ Apolloniam proficiscitur. — *Magna nobis pueris, Quinte frater, si memoriâ teneo, opinio fuit, M. Antonium omnino omnis eruditionis expertem atque ignarum fuisse.*

IV.

On the Position of Adverbs.

i. Adverbs, particularly those of degree, usually stand immediately before the adjective, verb or adverb they qualify, as

Latius patet illius sceleris contagio quam quisquam putet. *Intus, intus est*, inquam, equus Trojanus.—Fuit vir *haud dubie* dignus omni bellicâ laude.

To this rule however there are numerous exceptions, as the adverb, like other parts of speech, acquires emphasis and importance from peculiarity of position, as

His Fabriciis semper usus est Oppianicus *familiarissime*.—Qui mihi videntur in hac re versari *accuratissime*.—Hoc si Sulpicius noster faceret *multo* ejus oratio esset pressior.—Mors aut malum non est aut est bonum *potius*.—Pecunia a patre exacta est *crudeliter*.

V.

On the Use of Prepositions.

ii. The investigation of the uses of Prepositions belongs to the province of Syntax. It may be well however to call attention to the following rules:

a. A preposition may govern several words, when they express one idea or are intended to be viewed as connected in thought or time, as

Ex illo caelesti Epicuri de *regulâ et judicio* volumine.—Percipietis voluptatem si cum Graecorum *Lycurgo et Dracone et Solone* nostras leges conferre volueritis.—Sub idem fere tempus et *ab Attalo rege et Rhodis* legati venerunt.—Consules decreverunt secundum Caesaris *decreta et responsa*.—Senatus frequens convenit propter *famam atque expectationem* litterarum tuarum.

b. If however the substantives represent things distinct in thought or in any way separated, the preposition must always be repeated¹, as

Quid est quod *de re aut de* perficiendi facultate dubitemus?—Situs profectus est *ante* furorem Catilinae et *ante* suspicionem hujus conjurationis.—Non *in appetentem* regnum, sed *in regnantem* impetus factus est.—Primum *de imbecillitate* multorum et *de variis disciplinis* philosophorum loquar.—Deinceps *de beneficentia et de liberalitate* dicendum est.

The case of Prepositions following a relative or demonstrative Pronoun will be examined in the chapter on the Relative.

¹ This rule, which is invariably observed in French, is too often neglected in English.

VI.

On the Position of Contrasted Words.

Love of distinctness led the Romans to place in juxtaposition all words standing in contrast or opposition to one another, in order to render the contrast as effective as possible, as

Mortali immortalitatem non arbitror contemnendam.—Datames locum de legit talem ut non multum obesse *multitudo hostium suae paucitati* posset.—Ex bello tam *tristi laeta* repente pax cariores Sabinas viris ac parentibus fecit.—E suis unum ad patrem mittit sciscitatum, quidnam se facere vellet, quandoquidem ut *omnia unus Gabiis* posset, ei Dei dedissent.

This is particularly observable

(1) when the same word occurs in different cases in the same sentence, as

Alium alio nequorem.—Etrusci lege sacratâ coacto exercitu, quum *vir virum* legisset, dimicarunt.—Nihil est *unum uni* tam simile quam omnes inter nosmetipsos sumus.—Caesar quam proxime potest hostium *castris castra* communit.—Nihil jam aliud quaerere debetis, nisi *uter utri* insidias fecerit.—Ineamus aliquam viam quâ *utri utris* imperent, sine multo sanguine decerni possit.

(2) when a word and another derived from it occur in the same sentence:

Alius aliunde est periculum.—Sint semper omnia *homini humana* meditata.—Sublato *tyranno*, *tyrannida* manere video.—Quid est aliud tollere e *vita vitae* societatem quam tollere amicorum colloquia absentium.—Ut ad *senem senex de senectute*, sic hoc libro ad *amicum amicissimus de amicitia* scripsi.—Haec tibi victor Romulus *rex regia* arma fero.

(3) particularly in the case of *sibi* or *suus* and *quisque*, as

Minime sibi quisque notus est, et difficilime de se quisque sentit. —
Sua cuique virtuti laus propria debetur. —*Gallos Hannibal, spe ingenitum donorum accensos, in civitates quemque suas dimisit.* —*Placet Stoicis suo quamque rem nomine appellare.* —*In eos multitudo versa ostentare vincula deformitatemque aliam: haec se meritos dicere exprobrantes suam quisque alius alibi militiam.*

Obs. Contrast may be effected in many cases not only by juxtaposition, but by marked separation,

Miluo erat naturale quoddam bellum cum corvo. —*Necessitatis inventa antiquiora sunt quam voluptatis.*

VII.

On Words or Phrases in Apposition.

Words or phrases in apposition to a noun are to be placed in close connexion with it. Two positions are possible.

(1) If the words in apposition convey a subordinate idea, they follow the noun, as

Fabius consul de Samnitibus triumphavit. —*Dionysius tyrannus Syracusis expulsus est.* —*Sergius Virginiusque, noxii ambo, alter in alterum causam conferunt.* —*Visus est audire vocem, se postridie caenaturum Syracusis.*

(2) If the appositive words require emphasis, they will precede, as

Sapientissimus rex, Philippus, Aristotelem Alexandro doctorem accivit. —*Scipio cum collegâ Tiberio Longo, adversus eum venit.*

VIII.

On the position of Negatives.

The love of distinctness led the Latin writers in negative sentences to stamp the negative form on the sentence as early as possible. Whence such phrases as *nec unquam*, *nec quisquam*, *nec vero*, and similar phrases, are employed, and not *et nunquam*, *et nemo*, *et non*, etc.

a. And yet these things are *not* so tightly bound together that they cannot be separated.

Nequae tamen haec ita adstricta sunt, ut dissolvi nequeant.

b. I am distressed that I am *not* receiving any information by letter from you.

Doleo non me tuis litteris certiorem fieri.

c. He that shall proceed to inflict punishment in a passion, will never observe the golden mean between excess and deficiency.

Nunquam, qui iratus accedet ad poenam, mediocritatem illam tenebit quae est inter nimium et parum.

d. Even the Lacedaemonians were *unable* to gain possession of the camp.

Nequae ipsi Lacedaemonienses castris potiri potuerunt.

e. You will find it better *not* to have uttered a sound except about what we ask your opinion.

Non erit melius, inquit, nisi de quo consulimus, vocem misisse.

Hence the frequency with which *nego* and *nolo* come at the beginning of a sentence.

Nego unquam post sacra constituta tam frequens collegium judicasse.—Negant intueri lucem fas esse ei, qui a se hominem occisum

fateatur.—*Negabat* genus hoc orationis quicquam omnino ad levandam aegritudinem pertinere.—*Nolo* enim eundem populum imperatorem et portitorem esse terrarum.—At Carthaginem et Numantiam funditus sustulerunt. *Nolle* Corinthum.—Solon se *negat* velle suam mortem dolere amicorum et lamentis vacare.—*Negat* Epicurus quemquam qui honeste non vivit, jucunde posse vivere.

This is particularly the case when the imperative of *nolo* is used with the infinitive of another verb periphrastically for its imperative, as

Noli putare me quicquam maluisse quam ut mandatis tuis satisfac-rem.—*Nolite* ad vestras leges atque instituta exigere ea, quae Lace-daemone fuint.—*Nolite* id, belle quod fieri non potest.—*Noli* tur-barē circulos meos.

IX.

Summary.

The usual order then of words in a simple sentence is this,

- i. The subject; ii. adverbs and other words definitive of time, place, instrument, etc.; iii. the remoter object; iv. the immediate object; v. the verb.

To the period, with such limitations as will be mentioned subsequently, the same arrangement is applicable; viz.

- i. The word or clause containing the subject with the words or clauses immediately connected with it. ii. The words or clauses expressive of time, place, motive, means and the like. iii. Clauses expressing the remoter object, that is the person or thing for which the action is done. iv. The object and the clauses immediately connected with it. v. The principal verb.

III.

ON THE POSITION OF THE RELATIVE AND
RELATIVE CLAUSES.

The Relative in Latin has an extensive use. It is employed

- A.* to subjoin a remark, or a more complete definition of some person or thing in the leading proposition.
- B.* as a substitute for a copula and demonstrative.
- C.* instead of a conjunction and pronoun to express a purpose, concession, consequence or other relation to the main proposition.

The investigation of these uses falls within the province of grammar: rhetoric is concerned only with the position of the relative in regard to its antecedent and of the relative clauses in regard to the main sentence.

The Position of the Relative.

- I. When employed as a simple relative (under head *A*) it should be placed as near its antecedent as the balance and euphony of the sentence will permit. It is rarely separated by many words. The words in the main sentence require careful arrangement to secure this position, as the substantive to which the relative refers, should frequently be drawn to the end of the sentence in order to be brought in close connexion with the relative.

Thus when no relative is employed the natural order of words would be *Res ad Camillum redierant*: with a relative we should write *Redierant res ad Camillum cui unico*, etc.

- i. Ut verum videretur in eo illud, quod, etc.
- ii. Secutae sunt continuos complures dies *tempestates, quae, nostros in castris continerent.*
- iii. Artes innumerabiles repertae sunt docente *naturā, quam imitata ratio res ad vitam necessarias consecuta est.*
- iv. Condemnatus est *C. Junius, qui ei quaestioni praefuerat.*
- v. *Acilius, qui Graece scripsit historiam, plures ait fuisse.*
- vi. Ad triginta septem millia hostium caesa auctor est *Claudius, qui libros Acilianos ex Graeco in Latinum sermonem vertit.*

Hence *quamobrem, quare, quam ob causam*, etc., necessarily begin a sentence.

The same rule is applicable to adverbs, such as *hic, ibi, unde, etc.*, and to substantives or other words in close logical connexion with a word in the preceding sentence.

- i. Necessitas ferendae conditionis humanae...admonet esse hominem: *quae cogitatio magno opere luctum levat.*
- ii. Cogebantur et ipsi orbem colligere, *quae res et paucitatem eorum insignem et multitudinem Etruscorum faciebat.*
- iii. Hannibal tres exercitus maximos comparavit. Ex *his* unum [not *unum ex his*] in Africam misit.
- iv. Censebant decem viros quo cuique eorum videatur exercitus ducere: nec aliam rem praeverti. In *hanc sententiam* ut discederetur juniores patrum evincebant.
- v. Mercatoribus est ad eos aditus magis *eo, ut* quae bello ceperint quibus vendant, habeant.
- vi. Sciat orator quam plurima, *unde* etiam senibus major auctoritas est.

Hence in order to prevent the separation of the relative or demonstrative from its antecedent, the preposition frequently follows its case, as

Quam contra dicit.—Quos ad soleret.—Hunc adversus.—Hunc propter, and the like.

The reason for the following constructions will be at once obvious,

Quorum ad scientiam. — *Cujus cum moribus.* — Compare *quamobrem, quemadmodum, etc.*

Obs. A somewhat similar case occurs with adjectives, especially superlatives, limited by a relative sentence. Thus:

He sent the most faithful slave he had.

The immortal glory won by the Greeks.

On the nearest eminence to the Gauls which he could get possession of —

are respectively in Latin,

De servis suis quem habuit fidelissimum, misit. — *Gloria quam immortalem Graeci retulerunt.* — *In tumulo, quem proximum Gallis capere potuit.*

II. Whenever, from the arrangement of the words in the preceding sentence or from other reasons, a doubt might arise as to the antecedent of a relative or pronoun, a noun or equivalent word is added to the relative in order to render misconception impossible; as

i. *Faciebant hoc idem ceteris in civitatibus grandes natu matres et item parvi liberi miserorum: quorum utrorumque aetas labore et industria meam, fidem et misericordiam vestram requirebat.*

Here without the addition of *utrorumque*, the relative *quorum* would naturally be supposed to refer to *miserorum*.

ii. *Venerat enim in funus, cui funeri ego quoque operam dedi.*

iii. *Huic tam pacatae profectio ab urbe regis Etrusci abhorrens mos usque ad nostram aetatem inter cetera solemnia manet, bonis vendendis bona Porsennae regis vendendi. Cujus originem moris necesse est aut inter bellum natam esse aut a mitiori creuisse principio.*

Here *cujus* would naturally be referred to *Porsennae*, were *moris* not added.

iv. *Pirustis Caesar obsides imperat. His adductis arbitros inter*

civitates dat, qui litem aestiment. His *confectis rebus* in citeriore Galliam revertitur.

Here *His confectis* without the addition of *rebus* would naturally be referred to *arbitros*.

v. In Samnium incertis itum auspiciis est: cuius *rei* vitium non in belli eventum, sed in rabiem atque iras imperatorum vertit.

Obs. Caesar occasionally repeats the substantive where it seems scarcely necessary, as

i. Erant omnino itinera duo, quibus *itineribus* domo exire possent.

ii. Re frumentariâ comparatâ equitibusque delectis iter in ea loca facere coepit, quibus in *locis* esse Germanos audiebat.

III. The relative occasionally cedes its usual position at the beginning of a sentence to give emphasis and prominence to some important idea or word, as

i. Sed est *iisdem de rebus* quod dici possit subtilius.

ii. Nemo est, *tibi* qui suadere sapientius possit.

iii. Tributa vix, in *foenus Pompeii* quod satis sit, efficiunt.

IV. A substantive standing in apposition to a sentence or word and further defined by a relative, comes in the relative sentence in Latin, not before it as in English.

i. Volscos, quae *gens* ad Campaniam euntibus non longe ab urbe est, subegit.

ii. Santones non longe a Tolesatium finibus absunt, quae *civitas* est in provinciâ.

iii. Romulus honorem tantum est consecutus ut deorum in numero collocatus putaretur, quam *opinionem* nemo unquam assequi potuit.

iv. Cui *civitati* majores nostri maximos agros atque optimos cesserunt, haec apud te cognationis, fidelitatis, vetustatis, auctoritatis ne hoc quidem jus obtinuit, ut unius honestissimi atque innocentissimi civis mortem ac sanguinem deprecaretur.

V. The relative sentence is often separated from its antecedent,

(a) when it is not definitive, but copulative.

i. Fama est aram fuisse in vestibulo templi Laciniae Junonis, *cujus* cinerem nullo unquam moveri vento.

Here *cujus* is equivalent to *et ejus*.

ii. Nam illorum urbem ut propugnaculum oppositam esse barbaris, apud *quam* jam bis classes regias fecisse naufragium.

Apud quam is here equivalent to *et apud eam*.

(b) when great emphasis is thrown upon the demonstrative pronoun.

i. *Hanc* esse perfectam philosophiam semper judicavi, *quae* de maximis quaestionibus.....

ii. Atque ego ut vidi, *quos* maximo furore et scelere esse inflammatos sciebam, *eos* nobiscum esse et Romae remansisse, magnopere metuebam.

iii. Esse enim stultitiam, a *quibus* bona precaremur, ab *iis* porrigentibus et dantibus nolle sumere.

VI. The relative clause in Latin frequently precedes the clause containing the antecedent, when greater force or balance of sentence is gained by the transposition; or when an emphasis is thrown on a demonstrative pronoun; or when the relative refers to a demonstrative which stands alone.

i. Plerique a quo plurimum sperant, *ei* potissimum inserviunt.

ii. Ex quo intelligitur quod verum simplex sincerumque sit, *id* esse naturae hominum aptissimum.

iii. Ego enim *quae* provideri poterunt, non fallar in *iis*; *quae* cautionem non habebunt, de *iis* non valde labore.

iv. In quem cadit misereri, in *eundem* etiam invidere.

v. Laudant enim eos, qui aequo animo moriantur: qui alteri mortem aequo animo ferant, *eos* putant vituperandos.

vi. Quod ut ita sit, quid habet *ista res* aut laetabile aut gloriosum?

vii. Quam quisque norit artem, in *hac* se exerceat.

VII. The subject of the principal sentence is often understood from the object of the preceding relative clause.

- i. *Cui* quum esset nuntiatum, surrexit.
- ii. *Quorum* uti cujusque ingenium erat, ita nuntiavere.
- iii. *Cui* quum Lysimachus rex crucem minaretur, istis, quae so, inquit, ista horribilia minitare purpuratis tuis.

VIII. The subject often stands in the relative sentence, when it precedes the main sentence.

- i. Quae in re militari versata est *virtus*, summo honore florebit.
- ii. Quae prima innocentis mihi *defensio* oblata est, suscep*i*.
- iii. Quae *cupiditates* a naturâ proficiscuntur, facile explentur sine ullâ injuriâ.

IX. The wish to secure distinctness and emphasis often led the Latin writers to repeat the relative at the beginning of each clause of a sentence. This figure is called *Anaphora*, and frequently produces a fine rhetorical effect, as in the following examples.

Tigranes igitur *qui* et ipse hostis fuit populi Romani et acerrimum hostem in regnum recepit, *qui* conflixit, *qui* signa contulit, *qui* de imperio paene certavit, regnat hodie.—Movit tum patris moestitia, tum Brutus castigator lacrymarum atque inertium querelarum, auctorque, *quod* viros, *quod* Romanos deceret, arma capiendi adversus hostilia ausos.—Concepit animo eam amplitudinem Jovis templi *quae* digna deum hominumque rege, *quae* populo Romano, *quae* ipsius etiam loci majestate esset.

Anaphora is frequent with other words, as

Sua quemque fraus, et *suus* terror maxime vexat : *suum* quemque scelus agitat : *suae* malae cogitationes conscientiaeque animi terrent.—Itaque *tantus* pavor, *tanta* trepidatio fuit, quanta si urbem, non castra hostes obsiderent.—*Videtis* Verrutium ? *Videtis* primas litteras integras ? *Videtis* extremam partem nominis demersam in litorâ?—Promisit *sed* difficuler, *sed* subductis superciliis, *sed* malignis verbis.

—*Si loca, si fana, si campum, si canes, si equos adamare solemus, quantum id in hominum consuetudine facilius fieri poterit?* —Vercingetorix, proditionis insimulatus, *quod castra propius Romanos movisset, quod cum omni equitatu discessisset, quod sine imperio tantas copias reliquisset, quod ejus discessu Romani tantâ opportunitate et celeritate venissent...* tali modo accusatus ad haec respondit. —*Verres* calumniatores apponebat; *Verres* adesse jubebat; *Verres* cognoscebat; *Verres* judicabat. —*Vihilne te nocturnum praesidium Palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt?* —Alter *fessum vulnere, fessum cursu trahens corpus victusque fratris ante se strage, victori objicitur hosti.* —*Tu a civitatibus pecunias classis nomine coegisti, tu pretio remiges dimisisti: tu navis cum esset a legato capta praedonum, archipiratam ab oculis omnium removisti: tu tuam domum piratas abducere ausus es.*

Quintilian² compares with this figure that of *Epiphora*, by which the same word is repeated at the close of a number of clauses, as

Qui sunt qui foedera saepe ruperunt? Carthaginenses. Qui sunt qui crudele bellum in Italiam gesserunt? Carthaginenses. Qui sunt qui Italiam deformaverunt? Carthaginenses. Qui sunt qui sibi ignosci postulant? Carthaginenses. —Doletis tres exercitus populi Romani imperfectos. Interfecit *Antonius*. Desideratis clarissimos viros. Eos quoque vobis eripuit *Antonius*. Auctoritas hujus ordinis afflita est. Affixit *Antonius*.

Sometimes Anaphora and Epiphora are effectively united, as

Quis eos postulavit? Appius. Quis produxit? Appius. Unde? Ab Appio. —Adhibe solatia mihi, non haec ‘senex erat, infirmus erat’ (haec enim novi), *sed* nova aliqua, *sed* magna, quae audierim *nunquam*, legerim *nunquam*.

¹ See Heinichen, Schönheit des Lateinischen Stils, § 107.

² Lib. IX. c. 3. Et ab iisdem verbis plura acriter et instanter incipiunt et iisdem desinunt.

Concluding remarks on the arrangement of Words in Latin.

The arrangement of words in a Latin sentence is regulated mainly, as may be seen in the preceding pages, by two principles.

I. Words connected in thought must not be separated in writing.

II. The moment of thought, the emphasis, must be obvious from the structure of the sentence.

Without sacrificing either of these principles, the transpositive character of the language allowed great concessions to be made to euphony and rhythm. In no other language are logic and sound so happily united¹.

The means by which this union is secured is particularly deserving of the attention of English students. The investigation will not only impart a keener appreciation of the beauties of Latin literature, but will also supply the best means of cultivating writing as an art in England. English writers yield to none in energy of expression, in vigour of thought and imagination, but in style they are far behind their neighbours.

The French deny that the art of writing exists in Eng-

¹ Cicero, the founder of rhythmical prose composition at Rome, says of himself, *Jejunas hujus multiplicis et aequabiliter in omnia genera fusae orationis aures civitatis accipimus: easque nos primi quicunque eramus et quantulumcunque dicebamus, ad hujus generis dicendi incredibilia studia convertimus.* Yet no one was more opposed to *bizarries* of arrangement with no other object than to please the ear. *Sed magnum exercitationem res flagitat, ne quid eorum, qui genus hoc secuti, non tenuerunt, simile faciamus; ne aut verba trajiciamus aperte quo melius aut cadat aut volvatur oratio.*

land, and they twit us, not without justice, with the awkward collocations of words, the *Janotismes*, which disfigure English literature. In any volume of passages from our great authors selected for translation into French, a good portion of the notes is always occupied with pointing out the verbal dislocations which are inadmissible in French. French in fact is far more Latin than English not only in derivation, but in expression.

Hence a study of French literature and composition is of undeniable service to English students: but far more valuable is it to penetrate to the fountain-head from which French writing derives its characteristic excellencies: there will be found the most perfect arrangements which subtle linguistic machinery could produce: there may be studied the productions of a strong logical faculty, of an inflected and transpositive language, and of expression assiduously cultivated as an art, to which, on account of its political importance, the noblest and ablest citizens were encouraged to devote their powers.

P A R T III.

ON UNITY OF EXPRESSION IN LATIN PROSE.

The treatment of the grammatical Subject and Object.

LATIN Prose is distinguished by distinctness and concinnity of style. This is secured

I. by avoiding change of the *subject* or the introduction of several independent subjects into the same sentence. The neglect of this rule is one of the commonest causes of the obscurity which marks the prose composition of beginners, because the English and Latin usages in this respect are widely different, as will be seen by the following examples.

a. This matter was soon accomplished, and the legions returned to winter quarters.

Eo celeriter confecto negotio, in hiberna legiones redierunt.

b. The plan was universally approved, and the consul was entrusted with the execution of it.

Cunctis rem approbantibus, negotium consuli datur.

c. The jury flamed up at his answer and condemned an entirely guiltless man to death.

Cujus responso judices ita exarserunt ut capit is hominem innocentissimum condemnarent.

Obs. The following sentences therefore are not to be imitated.

- a. Cum (ille) causam mirabatur neque (causa) reperiebatur.
- b. Adeo neminem noxiae paenitebat ut etiam insontes fecisse videri vellent, palamque ferretur (impersonal) malo domandam tribunitiam potestatem.
- c. Carthaginiensibus conditions displicerunt, jusseruntque Hannibalem pugnare.
- d. Statim Carthaginienses pacem petierunt, tributaque est eis pax.
- e. Ubi is dies quem constituerat cum legatis venit, et legati ad eum redierunt, etc.

II. by keeping a noun, as far as is possible, in the *same case* throughout the period,

- a. When Crito asked *Socrates* for his opinion, *he* replied :
Socrates a Critone sententiam *rogatus* respondit.
- b. When *Zopyrus*, who professed to be able to read every one's character from his outward appearance, had at a party made a large catalogue of moral defects to reproach him with, the rest laughed *him* to scorn, but Socrates came to *his* assistance.....

Cum multa in conventu vitia collegisset in eum *Zopyrus*, qui se naturam cujusque ex formâ perspicere profitebatur, *derisus* est a ceteris, ab ipso autem Socrate *sublevatus*, quum illa sibi insita, sed ratione a se dejecta esse diceret.

- c. After *he* had discoursed on the immortality of the soul, when Crito asked *him* how *he* wished to be buried, 'I have wasted,' said he 'much time to no purpose.'

Quum enim de immortalitate animorum disputavisset, *rogatus* quemadmodum sepeliri vellet, multam vero, inquit, operam frustra consumpsi.

- d. Inter haec ab Hasdrubale, postquam a Placentiae obsidione abscessit, *duo Numidae*, cum literis ad Hannibalem *missi*, quum per medios hostes totam ferme longitudinem Italiae *emensi essent*, dum Metapontum cedentem Hannibalem sequuntur, incertis itineribus Tarentum *delati*, a vagis per agros pabulatoribus Romanis ad Q. Claudiump praetorem deducuntur.

e. Sabini magnâ manu incursionem in agrum Romanum fecere: lateque *populati*, quum hominum atque pecudum *inulti* praedas egissent, recepto ad Eretum, quod passim vagatum erat, agmine, castra locant, spem in discordiâ Romanâ *ponentes*, eam impedimentum delectui fore.

Obs. Hence it frequently follows that the pronoun is not to be repeated in Latin where the English usage would require it.

a. Dolore superante [not *eum*], exclamavit.

b. Praeclare Anaxagoras qui cum Lampsaci moreretur, quaerentibus amicis velletne Clazomenas, si quid accidisset auferri, nihil necesse est, inquit, undique enim ad inferos tantundem viae est.

We should say, ‘when his friends asked *him*.’

c. At vero Diogenes liberius, ut Cynicus, Alexandro roganti (not *eum*) ut diceret si quid opus esset: Nunc quidem paullulum, inquit, a sole.

III. by giving emphasis and distinctness to the *subject*, which with this view often takes precedence of words which grammatically would begin the sentence. In other words the subject should be placed at the beginning of the period, and in the principal sentence, not in a sentence of time or cause, as frequently happens in English.

a. When *Hannibal* had reviewed his auxiliary forces, he set out for Gades.

Hannibal, cum recensisset auxilia, Gades profectus est.

b. When *Darius* had fled to Babylon, he implored Alexander by letter to allow him to redeem the captive ladies.

Darius, cum Babyloniam profugisset, per epistolas Alexandrum deprecatur, redimendarum sibi captivarum potestatem faciat.

c. After *Alexander* had killed his friend Clitus, he nearly committed suicide.

Alexander, quum interemisset Clitum familiarem suum, vix a se manus abstinuit.

IV. by making sentences co-ordinate in English *subordinate* in Latin.

a. Hannibal had taken Saguntum and retired to New Carthage.

Hannibal, Sagunto capto¹, novam Carthaginem concesserat.

b. This he persistently repeated and his whole discourse was spent in eulogizing virtue.

Quae cum diceret constanter, omnis ejus oratio in virtute laudandâ consumebatur.

c. Hannibal allowed him to leave the camp, but he soon returned because he said he had forgotten something.

Cum Hannibalis permissu exiisset de castris, rediit paulo post, quod se oblitum nescio quid diceret.

d. This was observed, and they altered their plan.

Id ubi vident, mutant consilium.

e. Dionysius was afraid to take his stand on the ordinary platform, and used to deliver his public addresses from a lofty tower.

Dionysius, quum in communibus suggestis consistere non auderet, concionari ex turri altâ solebat.

f. That I cannot admit: every one is not to be actuated towards his friend by the feeling he entertains for himself.

Illa sententia non vera est, ut quemadmodum in se quisque, sic in amicum sit.

It will be seen from the examples given above and from others that whenever two or three sentences have the same subject, they are in Latin formed into a Period.

¹ The action which indicates the time of the main action, or the occasion, means or condition of its accomplishment, is frequently thrown into the Ablative Absolute. The subject or object of the main sentence should not be placed in the Ablative Absolute clause. In other words the Ablative Absolute should stand only for a subordinate clause, and not for any part of the main sentence. Exceptions to this rule are not unfrequent, but should not be imitated by a learner. See Madvig, Lat. Gr. p. 376.

V. by marking a change of subject by the introduction of a pronoun, if the new subject has been already mentioned in the preceding sentence.

i. Quo facto eum barbari magis etiam contempserunt, quod eum ignorantiā bonarum rerum illa sumpsisse arbitrabantur. *Hic* quum ex Aegypto reverteretur in morbum implicitus decessit.

ii. Pergamum ad regem venerunt. *Iz* legatos comiter exceptos Pessinuntem deduxit.

iii. Principium defectionis ab Othonē factum est. *Iz* cum magnā popularium manu transfugit.

iv. Alterius factionis principes partim interfecerant, alios in exilium ejecerant. *Hi* omnes fere Athenas se contulerant.

v. Nemo Epaminondam responsorum putabat quod quid diceret non haberet. At *ille* in judicium venit, omniaque confessus est.

vi. Hujus filiam virginem auro corrupti Tatius, ut amatos in arcem accipiat. Aquam forte *ea* extra moenia petitus ierat.

vii. P. Volumnius vidit cadentem. *Iz* dato negotio suis ut corpus protegant, ipse in locum vicemque consulis provolat.

VI. by giving prominence and distinctness to the *subject* and *object* in principal sentence and subordinate clauses. Four cases here require especial consideration.

A. When the *subject* is the same for both principal sentence and subordinate clauses.

B. When the *object* is the same in both principal sentence and subordinate clauses.

C. When the *subject* of the principal sentence is the *object* of the subordinate clauses.

D. When the *object* of the principal sentence is the *subject* of the subordinate clauses.

The following examples of each case will render the matter plain.

A. When the *subject* is the same for principal sentence and subordinate clause, it should be placed at the beginning of the Period before the conjunction, and the accessory clauses qualifying the subject immediately after it. By this arrangement only one mention of the subject is necessary.

a. When Brennus had the temple in view, he began to point out the richness of the booty to his soldiers.

Brennus, quum in conspectu haberet templum, praedae ubertatem militibus ostendebat.

b. If the elevation of mind which is discerned in dangers have no admixture of justice, it is faulty.

Ea anima elatio quae cernitur in periculis, si justitiā vacat, in vitio est.

c. Had Croesus ever been a happy man, he would have prolonged his happiness to the well known pyre which Cyrus made for him.

Croesus, si beatus unquam fuisset, beatam vitam usque ad illum a Cyro exstructum rogum pertulisset.

d. After Pausanias discovered that the prisoners he had taken at Byzantium were relatives of yours, he sent them to you without ransom.

Pausanias, dux Spartae, quos Byzantii ceperat, postquam propinquos tuos cognovit, tibi muneri misit.

e. Dionysius, cum gravior crudeliorque indies civitati esset, iterata coniuratione obsidetur.

B. When the *object* is the same for the principal sentence and subordinate clauses, a prominent position must be assigned to it at the beginning of the Period, as the interest is centered upon it.

a. Augurem Tiresiam, quem sapientem fingunt poetae, nunquam inducunt deplorantem caecitatem suam.

b. Since Homer had conceived *Polyphemus* as inhuman and brutal, he introduces him in conversation with a ram.

Polyphemum Homerus cum immanem ferumque finxisset, cum ariete colloquenterem facit.

c. He continued to perfect in crime the *youths* whom he had ensnared.

Juventutem quam illexerat, multis modis mala facinora edocebat.

d. If the occasion be favourable for the *change*, we shall effect it with more ease and facility.

Eam mutationem si tempora adjuvabunt, commodius et facilius faciemus.

e. If I cannot crush my *annoyance*, I will conceal it.

Dolorem si non potero frangere, occultabo.

f. Cn. Pompeius made preparations for the *campaign* at the close of winter, began it at the beginning of spring, finished it by the middle of summer.

Bellum Cn. Pompeius extremâ hieme apparavit, ineunte vere suscepit, mediâ aestate confecit.

g. He won by the common consent of the competitors the *prize for valour*, but resigned it to Alcibiades whom he devotedly loved.

Proemia virtutis communi petitorum consensu tulit, concessit autem Alcibiadi quem magno opere dilexit.

h. *Quem* ut barbari incendium effugisse viderunt, telis eminus emissis interfecerunt.

C. When the *subject* of the principal sentence is the object of the subordinate clause, the subject is placed at the head of the Period, and the object is represented by a pronoun in the subordinate clause.

a. When their territory was inadequate for the Gauls they despatched 300,000 men to seek a new settlement.

b. *Xenocrates* quum legati ab Alexandro quinquaginta ei talenta attulissent...abduxit legatos ad caenam in Academiam, et iis apposuit tantum quod satis esset, nullo apparatu.

c. *Rex Prusias*, quum Hannibali apud eum exsulanti depugnare placeret, negabat se audere, quod exta prohiberent.

[This form of sentence is not to be imitated so much as A and B. There is less distinctness about it, as may be felt in many cases by the hesitation as to whether the demonstrative or reflexive pronoun is to be employed in the subordinate clauses.]

D. When the *subject* of the subordinate clause is the *object* of the principal sentence, place the object in the front, and let the subject of the dependent clause be understood.

a. *Captis*, quum poenitentiam profiterentur, ut parceretur edixit.

b. Idem *Cretensibus*, cum legatos deprecatoresque misissent, spem deditio[n]is non ademit.

c. *Timotheum*, clarum hominem Athenis et principem civitatis, ferunt, quam coenavisset apud Platonem coque convivio admundum delectatus esset vidissetque eum postridie, dixisse....

d. *Manlio* Auli filio, cum dictator fuisse[t], M. Pomponius tribunus plebis diem dixit.

e. *Midae* illi Phrygio quum puer esset, dormienti formicæ in os tritici grana congesserunt.

f. *Scipionem* Hannibal eo ipso, quod adversus eum dux esset potissimum lectus, praestantem virum credebat.

NOTE. It would perhaps appear at first sight that it would be more natural in the first example to write *poenitentiam profitenibus*, or *professis*, but the object of the writer is to bring prominently forward that the profession of repentance was the reason for obtaining pardon. A somewhat similar explanation will apply to the subordinate clauses in most instances of this construction.

It will be readily seen that all the arrangements illustrated in this Chapter spring naturally from that love of directness and distinctness of expression which, as has been repeatedly insisted upon, is the essential characteristic of all good writing, and particularly of Roman Literature. It is of course necessary to reach the end of a sentence or

paragraph in Latin in order to arrive at the judgment or views of the author; but as to the subject about which he is talking, there can be no mistake. This, in whatever case the grammatical construction may introduce it, always fronts us in a striking position. Nor is this less obvious in poetry than in prose, and indeed there is no more instructive writer in this respect than Horace, who, though largely influenced by Grecian examples in choice of subject and sometimes in niceties of phrase, was nevertheless in expression thoroughly Roman. If, for example, he would impress upon us that human rage and even the collapse of nature herself is impotent to shake the purpose of a *righteous soul*, he writes :

*Justum et tenacem propositi virum
non civium ardor prava jubentium
non vultus instantis tyranni
mente quatit solidâ, etc.*

That the accidents of life are powerless to disturb the serenity of *Content*, he tells us thus:

*Desiderantem quod satis est, neque
tumultuosum sollicitat mare
nec saevus arturi cadentis
impetus aut orientis haedi, etc.*

Compare also :

*Dulce et decorum est pro patriâ mori:
mors et fugacem persecutur virum,
nec parcit inbellis juventae
poplitibus timidove tergo.*

*Virtus repulsae nescia sordidæ
intaminatis fulget honoribus,
nec sumit aut ponit secures
arbitrio popularis aurae.*

*Virtus, recludens immeritis mori
caelum, negatâ temptat iter viâ,*

coetusque vulgares et udam
spernit humum fugiente pinnâ.
Est et fideli tuta silentio
merces: *vetabo*, qui Cereris sacrum
vulgarit arcanae, sub isdem
sit trabibus fragilemque mecum
solvat phaselon: saepe *Diespiter*
neglectus incesto addidit integrum;
raro antecedentem scelestum
deseruit pede Poena¹ clando.

¹ On the position of Poena see above, 'On the position of the Subject.' C.

PART IV.

ON THE PERIOD IN LATIN PROSE.

I.

Definition of a Period.

A Period is a Compound Proposition, consisting of at least two, frequently of many, sentences, so mutually dependent and connected that the sense and the grammatical construction of the proposition is incomplete without the last clause.

A Period (*circutus* or *ambitus verborum*) is so called because the reader, in order to collect together the words of the principal sentence, must make a circuit, so to say, round the interpolated clauses¹. These are the conditions and limitations to which the main predication is subjected, and which are woven with it into a stately whole, which satisfies the ear by the fulness of its sound, while it strains the mind to attention by its length². Yet the clauses of a well writ-

¹ See some good observations in the Introduction to the ‘Essay on Man’ by Mark Pattison, p. 20.

² Hence the following sentences are not strictly periods :

Nihil omitti debet, quod ad humanum felicitatem pertinere videatur.
—Quemadmodum concordiā res parvae crescunt ita discordiā etiam maximae dilabuntur. Scheller, Praecepta Styli Ciceronianī, Part i. c. 5.

ten Period, though intertwined, are never entangled; they are separate links adroitly connected so as to form a symmetrical chain.

II.

Frequent use of it in Latin.

The aptitude of the Latin language for the formation of lengthy Periods involving no confusion of meaning or construction, is unique, and the essentially oratorical style of the Roman writers, particularly of Cicero and Livy, led them to adopt in the main a periodic style which flows on with the full stream of a noble river, or, to change the figure, moves onward majestically, like a well disciplined army, in the full confidence of oratorical victory. They abandoned occasionally the periodic for the detached style, as will be seen below, when the nature of the subject required the change, but they returned to the Period by a natural instinct.

The investigation of the Period in Latin deserves especial attention, partly because, as belonging to the province of rhetoric rather than of syntax, it usually meets with but slight notice in grammars, and partly because the periodic style, so carefully cultivated by the Romans, is usually discarded by modern English writers, whose usage it is to make clauses logically subordinate and interdependent into co-ordinate and independent sentences, as may be seen in any modern historian or philosopher. The condition and requirements of modern society demand facile and rapid expression.

The following passages may serve as illustrations of this.

Early in June the Fellows were cited to appear before the High Commission. Five of them, deputed by the rest, obeyed the summons.

Jeffreys treated them in his usual fashion. When one of them, a grave doctor named Fairfax, hinted some doubt as to the validity of the Commission, the Chancellor began to roar like a wild beast.

In examining the different opinions which are or may be entertained on this subject, it will simplify the exposition very much if we at first limit ourselves to the case of physical, or what we commonly call material objects. These objects are of course known to us through the senses. By those channels and no otherwise do we learn what we do learn concerning them. Without the senses we should not know or suspect that such things exist...There are, however, conflicting opinions as to what it is that the senses tell us concerning objects. About one part of the information they give there is no dispute. The objects excite or awaken in us certain states of feeling.

These passages, as any one may see at a glance, if rendered into Latin by a corresponding number of independent sentences, would not be Latin prose at all, nor could they be adequately translated without a knowledge of the structure and characteristics of the Latin Period.

An attempt to contrast the Latin and English usage on this point may not be out of place, and will form the subject of the next division.

III.

Contrast of the English and Latin usage.

I. During this harangue of Horatius the decemviri were at a loss to discover a method either of indignation or indulgence, and did not see what issue the matter would have. C. Claudius the uncle of the Decemvir Appius, delivered a speech savouring rather of entreaty than that of opprobrium. He implored him by the spirit of his brother and his brother's father to retain a recollection of the society in which he was born rather than of a compact impiously formed with his colleagues.

This in Latin admits of being expressed and is naturally expressed in a single Period, because there is only one

statement of importance, viz. the speech of Caius Claudius. The first part of the paragraph only gives us an account of how an opportunity arose for delivering it. The passage therefore stands in Latin as follows,

Haec vociferante Horatio cum decemviri nec irae nec ignoscendi modum reperirent nec quo eversura res esset cernerent, C. Claudii, qui patruus Appii decemviri erat, oratio fuit precibus quam jurgio similis, orantis per sui fratris parentisque ejus manes ut civilis potius societatis in quā natus esset, quam foederis nefarie icti cum collegis meminisset.

II. The Volscians found that now they were severed from every other hope, there was but little in prolonging the conflict. In addition to other disadvantages they had engaged on a spot ill-adapted for fighting and worse for flight. Cut to pieces on every side they abandoned the contest and cried for quarter. After surrendering their commander and delivering up their arms, they passed under the yoke, and with one garment each, were sent to their homes covered with disgrace and defeat.

In these several sentences there is one subject only, and one main idea, that of the ignominious return of the Volscians to their homes; the rest consists of the attendant circumstances of the surrender and the causes that led to it. Hence the whole may be in Latin expressed in one Period as follows,

Volsci exiguum spem in armis, aliâ undique abscissâ, quum tentassent, praeter cetera adversa loco quoque iniquo ad pugnam congressi, iniquiore ad fugam, quum ab omni parte caederentur, ad preces a certamine versi, dedito imperatore traditisque armis, sub jugum missi, cum singulis vestimentis ignominiae cladisque pleni dimittuntur.

III. But gloomy silence and voiceless sorrow had paralysed the minds of the inhabitants. For very dread they forgot what they were leaving behind, what they were carrying with them. With no fixed idea, and inquiring every man of his neighbour, they were at one moment standing at their thresholds, at another wandering restlessly through their homes to see the end.

Here again there is one main idea. The people were stricken with fear, and all that they did and did not do, was the consequence of it. Hence the whole is represented in Latin as a Period composed mainly of consecutive sentences.

Sed silentium triste ac tacita moestitia ita defixit omnium animos, ut, prae metu oblii quid relinquerent, quid secum ferrent, deficiente consilio, rogitantesque alii alios, nunc in liminibus starent, nunc errabundi domos suas, ultimum illud visuri, pervaerantur.

IV. And so they passed under the yoke, and, what was almost heavier to bear, amidst the gaze of their foes. They emerged from the defile like men rescued from the nethermost pit. They seemed to behold the sun-light then for the first time, yet as they gazed on the column in such degradation, the sun was a sight more sad than any death.

These sentences contain one main predication, that in the last line: 'life was to the Romans sadder than death.' This is qualified by a concessive sentence, and preceded by sentences containing the reasons that made life hateful. The logical connexion requires to be exhibited with much greater clearness in Latin, and the whole is formed into a Period thus,

Ita traducti sub jugum, et, quod paene gravius erat, per hostium oculos. Quum e saltu evasissent, etsi, velut ab inferis extracti tuin primum lucem adspicere visi sunt, tamen ipsa lux ita deforme intuentibus agmen omni morte tristior fuit.

V. He sent a number of embassies by land and sea to the surrounding nations, but effected no result beyond the importation of an insignificant amount of corn from Etruria, and produced no effect upon the market. On applying himself to the administration of the meagre supplies, he compelled people to make a return of the corn they held, and to offer for sale all that exceeded the necessary supply of their wants for a month. He robbed the slaves of a part of their daily rations, and proceeded to libel

the corn-merchants and expose them to the fury of the populace. By this galling inquisitorial policy he revealed rather than relieved the distress. Many of the lower orders in utter despair, bandaged their eyes and threw themselves into the Tiber sooner than endure the torment of a prolonged existence.

Here the principal fact is that many of the poorer citizens preferred a voluntary death to the miseries inflicted on them by tyranny. The official policy which drove them to suicide is the prelude and cause, and is therefore in the Latin construction thrown into due subordination.

Qui quum, multis circa finitimos populos legationibus terrâ marique nequicquam missis, (nisi quod ex Etruriâ haud ita multum frumenti advectum est) nullum momentum annonae fecisset; et, revolutus ad dispensationem inopiae, profiteri cogendo frumentum et vendere quod usu menstruo superesset, fraudandoque parte diurni cibi servitia, criminando inde et objiciendo irae populi frumentarios, acerbâ inquisitione aperiret magis quam levaret, inopiam; multi ex plebe, spe amissâ, potius quam ut cruciarentur trahendo animam, capitibus obvolutis se in Tiberim praecepitaverunt.

IV.

The Characteristics of the Period in Latin.

The essentials of a Period in Latin are clearness, proportion, harmony of sound and rhythm and freedom from monotony.

Clearness.

A Latin Period must be more than intelligible; it should be lucid, even luminous.

This lucidity will be secured

I. by putting the leading conception of the thought or description into the principal sentence, an arrangement which often requires much care.

a. Hannibal shifted his camp to Nola. The Consul summons Pomponius, the propraetor, and prepares to march against the enemy, as soon as he was aware of his approach.

The leading statement here is the Consul's determination to march. His 'summons' to Pomponius precedes his starting; both are subsequent to his knowledge of Hannibal's approach. The Latin therefore stands thus—

Hannibal ad Nolam castra movet. Quem ubi adventare Consul sensit, Pomponio propraetore accito, hosti obviam ire parat.

The examples from Livy already cited on the frequency of the Period in Latin will supply examples of this.

II. by admitting nothing into the period but what is essentially connected with the main conception, *i.e.* the principal sentence. In other words, when several sentences are to be formed into a period, select the one containing the central idea and subordinate to it the accessory sentences necessary to complete it.

Much of the difficulty of Tacitus' style is caused by neglect of this rule. He frequently introduces into his periods accessory sentences deserving and requiring distinct consideration. This makes an excessive demand on the attention of the reader and tends to obscure the main idea. In Livy, on the contrary, the accessory sentences are intelligible without effort and throw a light on the main conception which they are intended to introduce or illustrate.

Hence the frequency of parenthesis in his writing.

Tantis per tutelā muliebri (tanta indoles, in Lavinia erat) res Latina et regnum avitum paternumque puerō stetit. Haud nihil ambigam, (quis enim rem tam veterem pro certā affirmet?) hiccine fuerit Ascanius, an major, quam hic, Creusa matre Ilio incolumi natus, comesque inde paternae fugae, quem Iulum eundem Julia gens auctorem nominis sui nuncupat. Is Ascanius, ubicunque et quacunque matre genitus (certe natum Aenea constat) abundante Lavinii multitudine, florentem jam (ut tum res erant) atque opulentam urbem matri seu novercae, reliquit: novam ipse aliam sub Albano monte condidit.

III. by arranging the accessory sentences in their natural order, *i.e.* in the order of the logical sequence of thought or details, which in narrative means the order of time¹.

i. The consul summoned the senate away from that spot to the Flaminian meadows, where the Temple of Apollo now stands, in order to give no opportunity for the insinuation.

The ‘insinuation’ is of course connected with the previous meeting place, not with the Flaminian meadows. The Latin is therefore

Itaque inde consules ne criminationi locus esset, in prata Flaminia, ubi nunc aedes Apollinis est, avocavere senatum.

ii. He did not venture to make any objection (to giving up the slave to torture), although he considered that the slave was devoted to him and had been so to his father; for he was a mere boy at the time, etc.

Here the subject of the subordinate clauses being the subject of the principal sentence also, should be placed at the beginning, the circumstances connected with the subject following in their natural logical order, thus,

¹ This is a point which always demands attention, because, even in our standard authors, there is often great negligence about the order in which the incidents of a narrative or the motives of an action are detailed, whether the form of the narrative be periodic or not.

Hic cum esset illo tempore puer, et illa quaestio de patris sui morte constitui diceretur, etsi illum servum et sibi benevolum esse et patri fuisse arbitraretur, nihil ausus et recusare.

iii. Interea Oppianicus, cum jam convalesceret, neque in Falerno improbitatem coloni diutius ferre posset, et hoc ad urbem profectus esset, cecidisse ex equo dicitur.

Observe the order. He was well enough to go out, he had a reason for leaving home, he started to town and had a fall from his horse.

iv. Adopting an expedient employed of old by the founders of cities, who by convoking a crowd of men of unknown and low origin imposed upon the world by the assertion that the population had sprung from the earth, Romulus opened as a sanctuary the spot which now lies in enclosures between the two sacred groves as you come down (from the Capitol), with the intention of attracting population, for he was afraid his great city would be uninhabited.

Will this translate into Latin in its present order? Examine it for a moment. Something is done—in a particular way—with a motive—in consequence of a misgiving. The real order in which the thing developed itself in the mind of Romulus is this: first comes a misgiving; then the desire to obviate the evil; then the determination how to do so, and lastly the thing done. This then is the Latin order.

Deinde, ne vana urbis magnitudo esset, adjicienda multitudinis causâ, vetere consilio condentium urbes, qui, obscuram atque humilem conciendo ad se multitudinem, natam e terrâ sibi prolem ementiebantur, locum, qui nunc septus descendantibus inter duos lucos est, asylum aperit.

v. Cativolcus rex dimidiae partis Eburonum, qui una cum Ambiorige consilium inierat, aetate jam confectus quum laborem aut belli aut fugae ferre non posset, omnibus precibus detestatus Ambiorigem qui ejus consilii auctor fuisset, taxo cuius magna in Galliâ Germaniâque copia est, se exanimavit.

Here the leading thought is *Cativolcus se exanimavit*, subordinated to it are the *means* by which his purpose was effected, the *occupation* of his last moments, and the *motive* for the act. The arrangement in Latin is natural and logical. 1st the subject and all connected with it in explanatory apposition; 2nd the sense of the growing evils of age; 3rd the resolve arising from it; 4th the conduct which followed and the means selected for the act, and lastly the act itself.

IV. by beginning every sentence as far as possible with the word in closest connexion with the preceding sentence.

This is the natural and logical course. By proceeding from the known to the unknown in an intelligible manner the connexion of ideas is made apparent to the reader, and each sentence introduces him to its successor.

This *colligatio sententiarum* was, Cicero informs us, one of the results of studying writing and speaking as an art in his day. Among preceding masters of expression there had been no lack of matter or sweetness in isolated sentences, but these were inadequately connected together.

The *point de départ* (as the French appropriately term it) or 'starting point' of each sentence deserves study, particularly in the unperiodic or detached style: for short sentences are not necessarily easy to follow, and indeed make a far greater strain upon the attention than periods do, unless the connexion of thought is obvious from the arrangement of words. A number of illustrations of the Latin usage are subjoined.

a. Bellum propter nos suscepistis: *suscepitum quartum decimum annum pertinaciter geritis.*

b. Princeps Labienus jurat se eum non esse deserturum. *Hoc idem jurant ceteri legati.*

c. Vacuam noctem operi dedere, pugnatumque cum consule ad lucem est. *Luce primâ* jam circumvallati ab dictatore erant.

d. Noli avarus esse. *Avaritiâ* enim quid potest esse foedius?

e. Consules partiti provincias: *Etruria* Decio, *Samnium* Fabio evenit. *Is* profectus ad Nuceriam Alfaternam tum pacem petentes, quod uti *ea* quum daretur voluissent, aspernatus oppugnando *subegit*. Cum Samnitibus acie dimicatum. *Haud magno certamine* hostes victi: neque *ejus pugnae* memoria tradita foret, ni Marsi eo primum praelio cum Romanis bellassent. Secuti *Marsorum* defectionem Peligni eandem fortunam habuerunt.

Whenever connecting particles are dispensed with, the *point de départ* alone supplies the mind with the logical connexion and is especially important, as may be seen in the following passage :

Brevis consultatio senatus fuit. Ad unum omnes jungendum foedus cum Lucanis, resque repetendas ab Samnitibus, censem. Benigne responsum Lucanis, ictumque foedus. Feciales missi, qui Samnitem decidere agro sociorum ac deducere exercitum finibus Lucanis juberent, quibus obviam missi ab Samnitibus, qui denunciarent, Si quod adissent in Samnio concilium, haud inviolatos abituros. Haec postquam audita sunt Romae, bellum Samnitibus et Patres censuerunt et populus jussit. Consules inter se provincias partiti sunt. Scipioni Etruria, Fulvio Samnites obvenerunt; diversique, ad suum quisque bellum, profiscuntur.

V. Avoid a ‘precipitate’ or agglomeration of verbs at the end of a period. This is one of the commonest faults in the Latin writing of the inexperienced. Sentences, of which the following is a fair specimen, are familiar enough to all teachers :

Ad te servum quam quid novi afferres ignorarem misi.

The following sentence from Livy is therefore justly censured by Madvig.

Constituerunt, nuntios in castra remissos, qui, quid sibi, quando praeter spem hostis occurrisset, faciendum esset, consulerent, quieti opperientes (xxxiii. 6).

In such sentences distinctness, proportion and rhythm are alike lost.

It should be observed, therefore, that the Principal Verb generally precedes

A. the subordinate proposition in *final* and *consecutive* sentences, as

i. *Talis est ordo actionum adhibendus, ut in vitâ omnia sint apta inter se et convenientia.*

ii. *Verres Siciliam ita vexavit et perdidit, ut restitui in antiquum statum nullo modo possit.*

iii. *Ager non semel aratur, sed novatur et iteratur, quo meliores fetus possit et grandiores edere.*

iv. *Accepti obrutam armis necavere, seu ut vi capta arx videretur, seu prodendi exempli causâ, ne quid usquam fidum proditori esset.*

v. *Quam rem Tarquinius aliquanto quam videbatur aegrius ferens, confestim Turno necem machinabatur, ut eundem terrorem, quo civium animos domi oppresserat, Latinis inferret.*

vi. *Ipse autem Arioistus tantos sibi spiritus, tantam arrogantium sumpserat, ut ferendus non videretur.*

B. the substantive clauses in long periods in the *oratio obliqua*.

i. *Si obtainuerit causam Cluentius...omnes existimabunt obtainuisse propter innocentiam, quoniam ita defensus sit.*

ii. *Non enim mihi exemplum summi et clarissimi viri P. Africani-prætereundum videtur: qui quum esset censor, et in equitum censu C. Licinius sacerdos prodiisset; clarâ voce ut omnis concio audire posset, dixit se scire illum conceptis verbis pejerasse.*

iii. Cum jam tortor atque essent tormenta ipsa defessa neque tamen finem facere vellet (Sassia), quidam ex advocatis intelligere sed dixit, non id agi ut verum inveniretur, sed ut aliquid falsi dicere cogeretur.

C. and in *oblique petition*, as

i. Committones appellans orabat ne quod scelus Ap. Claudii esset, sibi attribuerent.

ii. Dicebat se communi jure civitatis civem Romanum postulare, ut dicere liceat, ut judicium populi Romani experiri.

iii. Is magno jam natu sordidatus in Foro prensabat singulos orabatque ne Claudio genti eam inustam maculam vellent, ut carcere et vinculis viderentur digni.

VI. To preserve the balance of the clauses and to avoid the accumulation of verbs at the end of a period, the principal sentence is frequently introduced in the subordinate clause.

i. Haec res, metuo, ne fiat.

ii. Sed vos squalidius: illorum, vides, quam niteat oratio.

iii. C. Corconius quem tu dirumperis quum aedilicium vides.

iv. Stoicorum autem non ignoras quam sit subtile vel spinosum potius disserendi genus.

Madvig points out that this is particularly to be observed in propositions in which a dependent clause is drawn to the beginning by a pronoun or relative referring to something antecedent, or in those which contain antithesis or emphasis.

V.

On Proportion and Balance in the Period.

A period to be satisfactory should have its clauses well proportioned and evenly balanced in length, a slight preponderance being generally given to the final clause, as

i. Quid autem agatur, | cum aperuero, | facile erit statuere, | quam sententiam dicatis | .

ii. Quam vagus et exsul erraret | atque undique exclusus Oppianicus, | in Fale:num se ad C. Quintilium contulisset; | ibi primum in morbum incidit, | ac satis vehementer diuque aegrotavit.

iii. Larinum ipsa proficiscitur cum suis, | moerens quod jam certe in columem filium fore putabat, | ad quem non modo verum crimen, sed ne facta quidem suspicio perveniret.

iv. Quaerenti mihi multumque et diu cogitanti, | quanam re possem prodesse quam plurimis, | ne quando intermitterem consulere rei publicae; | nulla major occurrebat, | quam si optimarum artium vias tradarem meis civibus; | quod compluribus jam libris me arbitror consecutum | .

v. Et quisquam dubitabit, | quin huic tantum bellum transmitendum sit, | qui ad omnia nostrae memoriae bella confienda, | divino quodam consilio natus esse videatur? |

To this desire for proportion and balance commentators refer some peculiarities in style adopted by Cicero, particularly redundancy, as

i. Nihil mihi ad aestimationem turpius, nihil *ad dolorem* acerbius accidere posset.

ii. Partes neque ad usum meliores, neque *ad speciem* pulchriores.

iii. Qui consul insidias reipublicae consilio investigasset, *veritate* aperuisset.

This artifice, however, in clumsy hands is transparent and ineffective as the same authority informs us: 'Apud alios autem numero servientes, inculcata reperias inania verba quasi complementa numerorum.'

VI.

On the Rhythm and Cadence of Periods.

Besides clearness, the observance of the logical order of thought, the subordination of details to the leading conception or fact by a grouping as artistic as the arrangement of accessories in an exquisite picture, the classical writers demanded in a period rhythm and cadence. The ears were to be considered as well as the intellect. Those who were insensible to the charm of rhythmical writing were more or less than man¹. 'My ears,' says Cicero, 'find pleasure in perfection and completion of periods, are sensitive to abruptness, and dislike redundancy.' The rhythm of prose is, he tells us, as essential as that of verse, and is more difficult to obtain, inasmuch as the one is regulated by definite laws, and of necessity repeats itself to a certain extent; while the charm of prose rhythm consists largely in its variety. On this topic the advice of Quintilian is well worthy of consideration.

Etiam monosyllaba si plura sunt male continuabuntur quia necesse est compositio multis clausulis concisa subsultet. Ideoque etiam brevium

¹ Quid in his hominis simile sit nescio. Cic.

verborum et nominum vitanda continuatio, ex diverso quoque longorum: afferunt enim quandam tarditatem. Illa quoque vitia sunt ejusdem loci, si cadentia similiter et similiter desinentia et eodem modo declinata jungantur.

An exhaustive examination of the rhythmical laws to be observed in the whole period, would be out of place in a treatise of this kind, the limits of which only admit of a few hints on the Cadence and Close. Many, said Cicero, considered that a rhythmical cadence was all that could be demanded; and, though he rightly asserts that the entire period should flow on evenly from the beginning to the end, and there come to a natural close, the pre-eminent importance of the cadence is indisputable. The ear expects it; it rests there; it has time to criticise the last period before the next begins.

I shall therefore give a few of the canons which found favour with Cicero and Quintilian.

I. Avoid closing a period with the end of a verse, as *placuisse Catoni¹; esse videtur; quo me vertam nescio.*

The same objection applies to beginning a sentence with the beginning of a verse. The reason is the same in both cases. The metrical fragment either hurries or slackens the time and reading of prose.

¹ This Ciceronian canon is repeatedly violated by Livy, who has a fondness for such endings, as *in vincula duci: impedienda gercebant: optare licebat*. Indeed the rhythm of Livy is often poetical thus *Tum repente quibus census equestris erat*, narrowly escapes being a pentameter. Nor is his diction less so, as *Primo robore virorum caeso.—Pleni lacrymarum procubuerunt.—Numisius affirmabat communem vere Martem belli utramque aciem pari cæde prostravisse.*

The beginning of a verse rhythm may frequently be employed with effect as a cadence, as in *Africā fuisse*.

The final spondee therefore cannot be preceded by a dactyl. It may be a cretic foot, (— ~ —), as *criminis causā*.

A less forcible termination is produced when the spondee and cretic form one word, as *Archipiratae*: a still weaker termination is a spondee preceded by a tribrach, *temeritates*. A less appropriate foot to precede the spondee is an anapest, as *verum etiam notā*. Two spondees are rarely employed unless they are composed of three words, as is *contra nos*.

II. A molossus in one word (— — —) gives a sonorous termination, as *conclusionesque verborum—atque vobiscum*.

III. The ditrocheus, or double trochee in one word was an especial favourite: *collocavit, comprobavit, postulabat, magnitudo, temperata*.

IV. The termination *esse videatur*, was considered so good that Quintilian called it ‘hacknied,’ ‘jam minus frequens.’

V. The following arrangements of a final cretic (— ~ —) are common; two creticas, *servare quam plurimos*—amphi-brachys and cretic, *carere versibus*.

These however are not intended to form models to be slavishly observed, and a short time spent in studying some of the finer passages of Cicero will convey more information than can be given by rules, however numerous and

precise. The following table may nevertheless be found convenient¹.

Creticus cum ditrochaeo	- - - - - - -	gloriam comparavit.
Trochaeus cum molosso	- - - - - -	membra firmantur.
Creticus vel duo cretici cum cre-	- - - } - - - - - }	cogitans sentio.
tico		perpeti turpiter maluit.
Dochmius	- - - -	(i)ra victoriae.
Tribrachys cum spondeo	- - - - -	(es)se videatur.
Trochaeus	} cum dispondeo	pluribus de causis
Iambus		virum condemnarunt.
Bacchius	- - -	videri.
Palimbacchius	- - -	novisse.

VII.

On the limitations to the employment of the Period.

It must not however be supposed from what has been said of the frequency of the periodic structure of sentences in the best Latin writers, that Latin prose is composed of nothing but a succession of lengthy, well arranged and duly proportioned periods. Balance and proportion of clauses and due subordination of logically connected propositions have unquestionably a peculiar dignity and beauty, but when carried beyond certain limits they grow monotonous and ineffective. Such regularity is purchased by the loss of movement, of interest and of life.

¹ Ramshorn, Lateinische Grammatik, IV. § 202.

Livy could write periods of exquisite arrangement and proportion which might well have tempted him to adopt the sonorous period throughout: but from this he was saved by his love of precision and simplicity, his force and above all by his rhetorical faculty. With him the subordinate features of a narrative which are logically connected with and lead up to another more important event, gather round it in due subordination. Incidents merely contemporaneous and unconnected are given co-ordinately or disconnectedly: for there is a native truth in his descriptions, and indeed in Latin writing generally, which was entirely opposed to a pedantic formation of periods out of sentences logically distinct. All writers on this subject quote a passage in Liv. I. 6¹, as a specimen of the union of symmetry and effect in a Latin period: and so it is, but *si sic omnia dixisset*, where would have been his vivacity, variety, naturalness and charm?

Cicero again, the great master of the periodic style, derives much of his imposing dignity and argumentative force from the artistic perfection of his periods; but he was too great a master of rhetorical effects not to know that sometimes the period must be thrown aside. He knew that an adversary is not to be driven step by step from a position by lengthy periods, but by a shower of detached sentences².

¹ Numitor inter primum tumultum hostes invasisse urbem atque adortos regiam dictitans, cum pubem Albanam in arcem praesidio armisque obtinendam avocasset, postquam juvenes perpetrata caede pergere ad se gratulantes vidit, exemplo advocate concilio, scelera in se fratri, originem nepotum, ut geniti, ut educati, ut cogniti essent, caedem deinde tyranni seque ejus auctorem ostendit.

² Incisum autem et membratim tractata oratio in veris causis plurimum valet maximeque his locis cum aut arguas aut refellas, ut nostra in Cornelianâ secundâ. Cic. de Orat. LXVII.

The detached style then should be adopted

I. In argument and refutation, as

A rebus gerendis senectus abstrahit! Quibus? An iis, quae *juventute* geruntur, et viribus? Nullaene igitur res sunt seniles, quae, vel infirmis corporibus, animo tamen administrentur? Nihil ergo agebat Q. Maximus? Nihil L. Paulus, pater tuus, Scipio, sacer optimi viri, filii mei? Ceteri senes, Fabricii, Curii, Coruncanii, cum Rempublicam consilio et auctoritate defendebant, nihil agebant?

II. Excitement, passion, denunciation and irony do not wait for periods.

Sin autem servire meae laudi et gloriae mavis, egredere cum importunâ sceleratorum manu: confer te ad Mallium: concita perditos cives: secerne te a bonis: infer patriae bellum. Cat. I. ix.

Quae cum ita sint, Catilina, perge quo coepisti: egredere aliquando ex urbe; patent portae: proficiscere. Nimium nimium diu te imperatorem tua illa Malliana castra desiderant. Educ tecum etiam omnes tuos: si minus, quam plurimos. Purga urbem. Magno me metu liberabis, dummodo inter me atque te murus intersit. Nobiscum versari jam diutius non potes: non feram, non patiar, non sinam. Id. I. 5.

Servio propere accito, quum pene exsanguem virum ostendisset; dextram tenens orat, ne inultam mortem socii, ne socrum inimicis ludibrio esse sinat. Tuum est, inquit, Servi, si vir es, regnum; non eorum, qui alienis manibus pessimum facimus fecere. Erige te, Deosque duces sequere, qui clarum hoc fore caput divino quondam circumfuso igni portenderunt. Nunc te illa coelestis excitet flamma. Nunc expurgiscere vere. Et nos peregrini regnavimus. Qui sis, non unde natus sis, reputa. Si tua re subitâ consilia torpent, at tu mea sequere. Liv. I. xli.

P. Valerius, collegâ senatum retinente, se ex curiâ proripit, inde in templum ad tribunos venit: Quid hoc rei est, inquit. tribuni? Ap. Herdonii ductu et auspicio rempublicam eversuri estis? Tam felix vobis corrumpendis fuit, qui servitia vestra non commovit auctor? Quum hostes supra caput sint, discedi ab armis legesque ferri placet? Inde ad multitudinem oratione versâ: Si vos urbis, Quirites, si vestri nulla cura tangit; at vos veremini Deos vestros ab hostibus captos.

Jupiter optimus maximus, Juno regina, et Minerva, alii Dii Deaeque obincidentur. Castra servorum publicos vestros penates tenent. Haec vobis forma sanae civitatis videtur? Tantum hostium non solum intra muros est, sed in arce supra forum curiamque: comitia interim in foro sunt: senatus in curiâ est: velut quum otium superat, senator sententiam dicit: alii Quirites suffragium ineunt. Id. III. xvii.

III. Admiration and astonishment like other emotions, must come with a natural outburst from the heart, as

Quam me delectat Theramenes! quam elato animo est!

Gladiatores, aut perditи homines aut barbari, quas plagas perferunt! quo modo illi, qui bene instituti sunt, accipere plagam malunt quam turpiter vitare! quam saepe apparet nihil illos malle quam vel domino satisfacere vel populo!

O spectaculum miserum atque acerbum! Ludibrio esse urbis gloriam, populi Romani nomen! hominum conventum atque multitudinen! piratico myoparone, in portu Syracusano, de classe populi Romani triumphum agere piratam!

IV. The incidents of a panic should be narrated not as they might be grouped together subsequently in the mind of a historian, but as they broke upon the helpless spectators and sufferers, as

Hinc atrox rixa oritur. Valerium Horatiumque lictor decemviri invadit. Franguntur a multitudine fasces. In concionem Appius ascendit. Sequuntur Horatius Valeriusque. Eos concio audit: decemviro obstrepitur. Jam pro imperio Valerius discedere a privato lictores jubebat: quum fractis animis, Appius, vitae metuens, in domum se propinquam foro, insciis adversariis, capite obvoluto, recepit. Sp. Oppius, ut auxilio collegae esset, in forum ex alterâ parte irrumpit.

The following passage from Q. Claudius Quadrigarius is well worthy of examination, not only from its descriptive merits, but as a specimen of the simple vigour of the early prose writers of the republic, of whose works unfortunately

so little remains. Of this particular fragment Favorinus, the philosopher, said that his heart beat as he read it, as though he were watching the conflict itself.

Cum interim Gallus quidam nudus praeter scutum et gladios duos torque atque armillis decoratus processit: qui et viribus et magnitudine et adolescentiâ simulque virtute ceteris antistabat. Is maxime prelio commoto atque utrisque summo studio pugnantibus manu significare coepit, utrimque quiescerent pugnae. Facta pausa est. Extemplo silentio facto voce maximâ conclamat, si quis secum depugnare vellet, uti prodiret. Nemo audebat propter magnitudinem et immanitatem facie. Deinde Gallus irridere coepit atque linguam exertare. Id subito perdolitum est cuidam T. Manlio, summo genere nato, tantum flagitium civitati accidere, e tanto exercitu neminem prodire. Is, ut dico, processit: neque passus virtutem Romanam a Gallo turpiter spoliari, scuto pedestri et gladio Hispanico cinctus contra Gallum constitit. Metu magno ea congressio in ipso ponte utroque exercitu inspectante facta est. Ita, ut ante dixi, constiterunt. Gallus suâ disciplinâ scuto projecto cantabundus: Manlius animo magis quam arte confisus, scutum scuto percussit atque statum Gallo conturbavit. Dum se Gallus iterum eodem pacto constituere studet, Manlius iterum scutum scuto percudit atque de loco hominem iterum dejecit. Eo pacto sub Gallicum gladium successit, atque Hispanico pectus hausit. Deinde continuo humerum dexterum eodem concessu incidit, neque recessit usquam donec subvertit, ne Gallus impetum icti haberet. Utque eum evertit, caput praecidit: torquem detrahit, eamque sanguinolentam sibi in collum imponit. Quo ex facto ipse posterique ejus Torquati sunt cognominati.

V. The detached style is frequently employed in conclusion to wind up a narrative, as

Diu cum esset pugnatum,,impedimentis castrisque nostri potiti sunt. Ibi Orgetorigis filia, atque unus e filiis captus est. Ex eo praelio circiter millia hominum CXXX superfuerunt, eaque totâ nocte continenter ierunt: nullam partem noctis itinere intermisso, in fines Lingonum die quarto pervenerunt, cum, et propter vulnera militum et propter sepulturam occisorum, nostri, triduum morati, eos sequi non potuissent. Caesar ad Lingones literas nuntiosque misit, ne eos frumento, neve aliâ re juvarent: qui si juvissent, se eodem loco, quo Helvetios, habiturum. Ipse, triduo intermisso, cum omnibus copiis eos sequi coepit.

Nostri ad unum omnes incolumes, perpaucis vulneratis, ex tanti belli timore, cum hostium numerus capitum CDXXX millium fuisset, se in castra receperunt. Caesar his, quos in castris retinuerat, discedendi potestatem fecit: illi supplicia cruciatusque Gallorum veriti, quorum agros vexaverant, remanere se apud eum velle dixerunt. His Caesar libertatem concessit. Caesar, Bell. Gall. iv. 15.

VI. With asyndeton, as

Utrinque clamore sublato, excipit rursus ex vallo atque omnibus munitionibus clamor. Nostri, emissis pilis, gladiis rem gerunt. Repte post tergum equitatus cernitur: cohortes aliae appropinquant: hostes terga vertunt: fugientibus equites occurunt: fit magna caedes. Sedulius, dux et princeps Lemovicum, occiditur: Vergasillaunus Arvernus vivus in fuga comprehenditur: signa militaria LXXIV ad Caesarem referuntur: pauci ex tanto numero se incolumes in castra recipiunt. Conspicati ex oppido caudem et fugam suorum, desperata salute, copias a munitionibus reducunt. Fit protinus, hac re auditâ, ex castris Gallorum fuga. Quod nisi crebris subsidiis ac totius diei labore milites essent defessi, omnes hostium copiae deleri potuissent. De mediâ nocte missus equitatus novissimum agmen consequitur: magnus numerus capitur atque interficitur, reliqui ex fugâ in civitates discedunt.

Id. VII. 89.

VII. Since a letter may be defined to be a ‘conversation in writing,’ the period is not generally suitable to the epistolary style, of which the great charm is simplicity, naturalness and ease.

VIII. Periods, from their oratorical character, are out of place also in a summary or detailed description, such as

Duo exercitus erant: scuta alterius auro, alterius argento caelaverunt. Forma erat scuti, summum latius, qua pectus atque humeri teguntur, fastigio aequali; ad imum cuneatior, mobilitatis causâ. Spongia pectori tegumentum: et sinistrum crus ocreâ tectum. Galeae cristatae, quae speciem magnitudini corporum adderent. Tunicae auratis militibus versicolores, argentatis linteae candidae. His dextrum cornu datum: illi in sinistro consistunt.

Eodem anno Q. Fabius Maximus moritur, exactae aetatis; siquidem verum est, augurem duos et sexaginta annos fuisse, quod quidam auctores sunt. Vir certe fuit dignus tanto cognomine, vel si novum ab eo inciperet. Superavit paternos honores, avitos aequavit. Pluribus victoriis et majoribus preliis avus insignis Rullus: sed omnia aequare unus hostis Hannibal potest. Cautior tamen, quam promptior, huic habitus fuit: et, sicut dubites, utrum ingenio cunctator fuerit, an quia ita bello proprie, quod tum gerebatur, aptum erat, sic nihil certius est, quam unum hominem nobis cunctando rem restituisse, sicut Ennius ait. Augur in locum ejus inauguratus Q. Fabius Maximus, filius: in ejusdem locum pontifex (nam duo sacerdotia habuit) Ser. Sulpicius Galba.

Stantibus ac consertis postremo turba equis, vir virum amplexus detrahebat equo, pedestre magnâ jam ex parte certamen factum erat: acrius tamen, quam diutius pugnatum est; pulisque Romani equites terga vertunt. Sub equestris finem certaminis coorta est peditum pugna. Primo et viribus et animis pares constabant ordines Gallis Hispanique: tandem Romani, diu ac saepe connisi, aequâ fronte acieque densâ impulere hostium cuneum nimis tenuem, eoque parum validum, a ceterâ prominentem acie.

An examination of any of Cicero's speeches or philosophical treatises will show how the rapid succession of question and answer, the outburst of admiration, the decisive precise statement of isolated facts, and, above all, the logical, balanced Period contribute, each in its turn, as the theme suggests, to the interest, force, vivacity, dignity, sonorousness and modulation which are the characteristics of the best Latin prose.

It may be remarked that some misappreciation of the Period in Latin is due to the idea that it is adequately represented by the periodic style of modern classical writers. This is not the case. These writers have reproduced the balance, connexion, gravity and even the elegance and music of the classical period: but the variety is gone. The Period is all absorbing. It bears upon it the curse of imi-

tation; it is affected, unnatural and prone to excess¹. ‘La période continue,’ says an excellent critic (*et moderne* may I venture to add?), ‘ressemble aux ciseaux de La Quintinie, qui tondent tous les arbres en boule, sous prétexte de les orner.—Le rythme régulier mutile l’élán de l’invention naturelle.—Les commentateurs qui notent dans Addison le balancement des périodes lui font tort. Ils expliquent ainsi pourquoi il ennuie un peu².’

Concluding Remarks.

It may naturally occur to a reader of the preceding pages that, though many characteristics of Latin Prose are alluded to at the outset, still the practical hints are so many rules for procuring only one of these, namely, directness of expression. The reply to this objection is, that in directness lies the basis of everything Roman.

For example, we are all more or less acquainted with the celebrated Roman roads, either from actual observation, or from the description of others. If not, the engineering terms in Latin will tell us much on the subject. The Romans were not content with ‘making a way.’ They *munierunt viam*, and produced an *agger viae*. This suggests at once a greatness of purpose, a solidity and

¹ It must not be supposed that excessive use of the periodic style is necessarily the result of studying Latin authors. French prose was extravagantly periodic before the Renaissance, and found its best corrective in the study of Latin. Géruzez remarks that in the hands of Calvin ‘elle atteint à la hauteur de la prose latine, qui lui a servi de modèle.’

² Taine, *Littérature Anglaise*. L’âge Classique, Liv. IV. c. 5.

magnificence of execution. There would be beyond this much no doubt to attract the eye of a traveller and excite his admiration. As he proceeded in the straightest possible line¹ over hill and valley, he would meet here with an extensive view, here be charmed by a wood, a river, a fertile plain and other delights of varied scenery. He would feel however that all these were but accidents of the main design. The engineer had been in search neither of the charming nor the beautiful. These fell in his way naturally, but the one object before him was directness and facility of communication.

So it is with Latin Prose: as you read, you meet with a great variety of grand and imposing effects: you admire the author's command over the resources of language and the mechanism, so to say, of expression—you meet with much that is perfect in execution, and much that is delightful and beautiful; but you feel that the author neither started in quest of the beautiful, nor abandoned himself to the capricious suggestions of fancy. The purpose has been practical throughout, and the surroundings are varied and beautiful and the execution delightful because nature has willed that through them should lie the directest and surest way to the object in view.

The preceding remarks apply mainly to the Republican era and its close. The Augustan writers who deified the Imperial government, 'knew not eating death.' They failed to see that their merits and success were due to the freedom

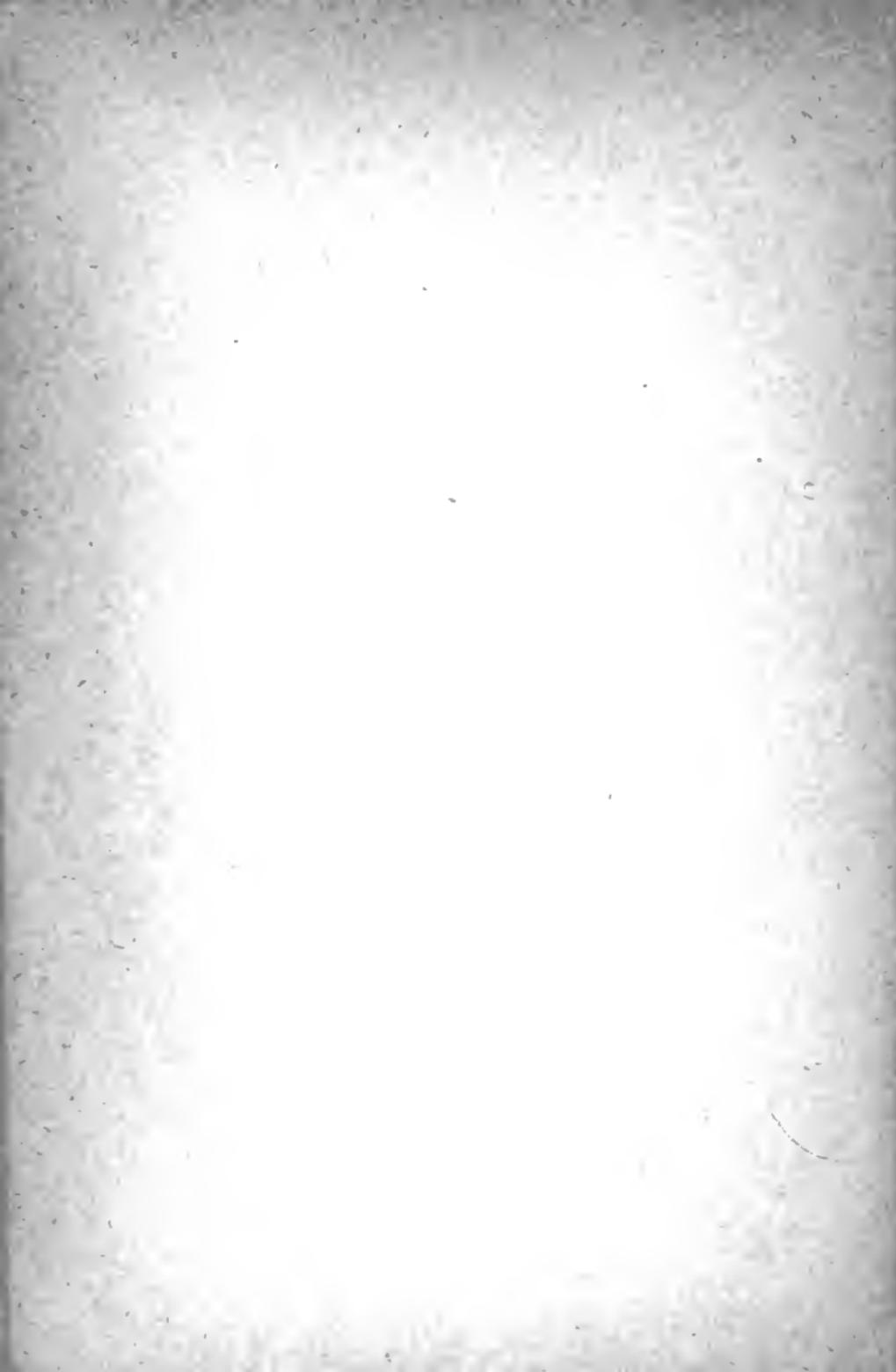
¹ Whether the Romans shewed 'a sovereign contempt for all the principles of engineering' or no, is nothing to the point. It may be remarked however that the Roman roads were especially intended for military purposes and that their method of transport was not by traction but portage. They employed not vehicles, but beasts of burden.

in which they had been born and not to the fostering care of Caesarism. It was not long before the literary dilettanteism of Nero and others fell like a blight upon Latin literature. Pliny and Quintilian, who studiously modelled their style on the wholesome and vigorous productions of the old writers, protest incessantly against the pedantic artificiality which from its prevalence in their day, may be presumed to have received encouragement from high quarters. Instead of the direct and lucid style which was the natural result of the practical and political activity of earlier times, we find the feeble, the involved and the obscure. The effects of tyranny were not limited to physical sufferings. It paralysed the energies and deadened the faculties of the mind¹. Under the empire it was a positive merit to be intelligible only to cultivated ingenuity². The charm of style consisted in being declamatory, inflated, obscure, meretricious and depraved³.

¹ Priorum temporum servitus ut aliarum artium sic etiam juris senatorii oblivionem quandam et ignorantiam induxit. Quotus enim quisque tam patiens ut velit discere quod in usu non sit habiturus? Plin. Epp. viii. 14. Eadem mala vidimus tulimusque, quibus ingenia nostra in posterum quoque hebetata, fracta, contusa sunt. Ibidem.

² Id demum eleganter atque exquisite dictum putant quod interpretandum sit. Quint. Ingeniosi scilicet, si ad interpretandos nos opus sit ingenio. Id.

³ Ostendi in his quam multa obscura, tumida, humilia, sordida, lasciva, effeminata sint quae non laudantur modo a plerisque, sed (quod est pejus) propter hoc ipsum quod sunt prava laudantur.



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